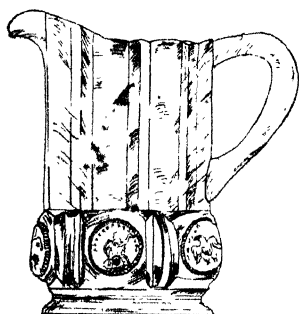


*A Third  
Two Hundred  
Pattern Glass  
Pitchers*

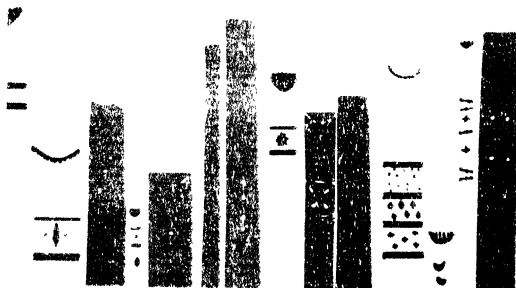


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*A Third  
Two Hundred  
Pattern Glass  
Pitchers*

MINNIE WATSON KAMM

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## INTRODUCTION

This third collection of pitchers includes many standard patterns as well as other rather late unnamed ones; some are taken from old trade-catalogs, some were loaned by collectors and the rest drawn from pieces in the writer's possession. The history of some is known but by whom many were made can never be known, for many factories had no catalogs, selling direct from their plants or from salesrooms in a few key cities. Many of the old molds have long since been melted down to make new molds or sold as junk.

Many patterns made by the Boston and Sandwich Company are authenticated by the fragments preserved at the Massachusetts Institute of Technology, although there were many more Sandwich patterns than those there represented and some of the patterns were also made elsewhere with little or no modification.

In the period of maximum pattern production, from 1870 to 1900, new factories for the manufacture of tableware sprang up rapidly, often with astonishingly small capital, sometimes as off-shoots of window-glass or bottle factories or begun by a few workers from established plants who, having learned the methods of manufacture, formed a cooperative plant of their own, two of the latter type were the Central Glass Company, of Wheeling, W. Va., and the Cooperative Flint Glass Company, of Beaver Falls, Pa., the latter founded by Lorenz Stoehr and J. K. Brown, formerly of the McKee Glass Company, after the glass-makers' strike at Pittsburgh in 1878. These two plants flourished for long periods, the former for thirty years, the latter for over half a century.

Another old plant which probably made many patterns well known today was the Ohio Flint Glass Company, of Lancaster, Ohio, operated up to 1903, when the company was purchased by the Hocking Glass Company, now the Anchor-Hocking Company, large makers of industrial glass. The trade-mark "Krystol" is stamped in many wares of the Hocking Glass Co., which was kept in production up to 1907. This company is said to have made "Cardinal" but old-time workers there recognized none of the patterns in this booklet.

Most of the early glass companies were located along the eastern seaboard where the proper sand was available, fuel nearby, and centers of population not far distant. With the rapid migration of people westward and with the abundance of coal and the discovery of natural gas in the Ohio Valley, workmen and plant owners ventured inland to Pittsburgh and Wheeling, and the first plant for the pressing of glass in this country is said to have been established at the latter city in 1824 or 1826 by Craig and Ritchie, before the Sandwich plant was started.

By 1834 there were five glass houses of various sorts at Wheeling, including that of Plunkett and Miller, makers of fine table wares. Michael Sweeney was making glass at that city in 1839 and seventy-five pieces of Sweeney glass are preserved at the Ogalbay Institute in that city.

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In or just prior to 1845, two men who had been employed at the New England Glass Company, of Cambridge, Mass., migrated to Wheeling, John L. Hobbs and James B. Barnes, forming the Hobbs and Barnes Glass Company; later the plant became Hobbs, Brochunier and Company, one of the best known firms in the business, under the impetus of William Leighton, from the New England Company specializing in brilliant colored blown wares often combined with opaque white.

Other lower Ohio Valley tableware plants were early located at Paden City, Cameron, Morgantown, Wellsburg, Martin's Ferry, and Seneca, W. Va., and, across the river at Bellaire, Bridgeport, Brilliant, Ohio, and further away at Steubenville, Zanesville, Massillon and Marietta, the last-named removing to Indianapolis in 1892. Very few of these plants are in operation today.

Bakewell, Pears and Bakewell established a tableware factory at Pittsburgh in 1836, later becoming the well-known Bakewell, Pears and Company, in existence until 1882; other early plants in the district were those of Bryce, McKee and Company (1854), Ditheridge and Company, Ripley and Company (1866), Adams and Company (1861), Samuel and James McKee (1834, becoming McKee Brothers in 1853), George Duncan's Sons (about 1865), Gillinder and Company (Philadelphia 1867, Greensburg, Pa., 1888), The Richards and Hartley Flint Glass Company (1868), Challinor, Taylor and Company (?), Doyle and Company (1866), and many others.

Other long since dismantled tableware plants were located at Indiana and at Harmony, Pa. The Libbey Glass Company of Toledo was founded in 1888 by W. L. Libbey and Son, who had been proprietors of the New England Glass Company, which ceased operations in the east in 1888, this plant put out no pattern glass, specializing from the beginning in blown ware, especially in ruby, and in cut glass.

The Cambridge Glass Company of Cambridge, Ohio, is an off-shoot of the Anchor Glass Company, started in 1901, and no pattern in this booklet or the writer's two previous ones was recognized as having been made there.

As new fields of natural gas were discovered farther and farther west, many established plants removed to the new areas in central Ohio, sixteen glass plants of various sorts having been in operation at Findlay at one time, although none is located there today. Plants operating on coal did not remove to the new areas. But as the Ohio wells began to fail, many plants removed to eastern Indiana, where the trade enjoyed great prosperity at Gas City, Portland, Dunkirk, Kokomo, Marion, Winchester, Hartford, Matthews, and Greentown from 1885 to 1900; little did the new industry realize that the gas fields would become exhausted within a decade and that the new prosperity for many small cities and towns would vanish as rapidly as it rose. Some of the plants removed back to the Ohio Valley, taking the machinery but leaving the workmen stranded and the buildings to decay; today even the knowledge that plants existed in towns is often lacking and sites forgotten save for the fact that even weeds still refuse to grow on slag heaps in open fields.

A few large industrial glass plants like the Indiana Glass Company at Dunkirk and Ball Brothers at Marion and Kokomo are still located in Indiana.

When many plants closed their doors either from financial or fuel difficulties, their chief assets consisted of their sets of molds, which, if the patterns were still salable, were purchased by other firms and the patterns kept in production. When a line in pressed ware meant from thirty to well over a hundred items, each necessitating a carefully hand-made mold representing from many days to a month of labor by an artisan, each mold weighing from two pounds for a wine-glass to a hundred and twenty-five for a punch-bowl, it is readily appreciated that a single pattern meant an investment of many thousands of dollars.

Thus it is seen that a pattern was kept in production as long as it could be sold and that the introduction of a single new pattern meant a large investment with little forehand knowledge as to whether or not it would catch the housewife's fancy.

Most plants scrapped their old molds as soon as a pattern was discontinued, for the problem of storage was no small one and there was no reason ever to suspect a revival of interest in the old patterns. The firms which were able to preserve the old molds or resuscitate them from the scrap-heap in usable form have been able to reproduce these patterns over the original molds, and this is being done today by a few companies.

A good designer was and is the soul of the pressed glass business—one who keeps abreast of the salable patterns of competitors, and who can keep one step ahead of the procession, helping to mold the public taste. But designers moved about among various plants, as did migratory printers, and thus spread their individual traits over the glass-producing districts, to the exasperation of students of old glass who attempt to fasten a certain characteristic to a certain plant and period.

Just as a good designer was the *sine qua non*, the artisan who could "chip a mold" was highly valued; if one has watched a workman at this process he cannot but marvel at the ability to take a block of iron, and, from it, bit by bit, chisel away the surface so that a three-dimensional pattern develops, each motif of the drawings in front of him in reverse, the surface smooth as silk and the details often as fine as lace.

From two to seven sections of a mold must then be hinged together meticulously so that no sharp ridges develop as the pressing is done. A single mold generally is made for each piece of hand-made glass, but if the pattern is in constant production, two molds sometimes are made so that one can be kept in use while the other is being reconditioned, for margins become dulled and must be sharpened occasionally.

Inexpensive patterns sometimes are sculptured from plaster-of-paris and then transferred to the molten metal, but tiny roughened places and bubbles result which later cannot be eradicated, in mass production, a battery of molds is used, as many as eleven molds to a machine, sometimes twenty-four machines running at a time, stamping out three hundred pieces at a time every few minutes, as many as 24,000 a day. This glass obviously has had none of the care expended on it which hand-made glass demands, for it is made for a very different market.

Much of the old glass being collected today once was "production" ware, sharp-margined and lacking the lustre of fine glass. Sometimes the same pattern comes in fine ware and again in dull, non-resonant ware, the latter used at a later date as premium ware. Indeed, some of our best-known patterns were given as prizes with a pound of "Lion" or "Arbuckle's" coffee or with baking-powder, each package with a number inside the flap which called for a certain piece of the multi-colored glass stacked on the grocer's shelves and what a thrill it was to find that one was entitled to a fine colored compote or berry bowl instead of the usual small piece!

Just as a breadmaker needs yeast to start a new batch of dough, the glassmaker needs cullet in each mix; cullet is old broken glass, cleaned sweepings from the floor of the glass plant, broken industrial glass, and even glass fragments collected by itinerant peddlers—"Any old rags today, old rags, old iron, old glass!"

The time is long past when antique dealers will handle only such patterns as "Bell-flower", "Loop", "Waffle and Thumbprint", etc.; they now handle and find ready sale for all domestic patterns and blown glass over thirty-five years old; the older glass is now practically off the market but the number of collectors increases, so that chief interest centers of necessity around the glass of the 1890-1905 period.

Some of the pieces shown in this booklet are connoisseurs' items, shown to whet the new collector's interest, but most of them represent patterns which are not scarce or too high in price for the average collector. Original names are used whenever found because of their historical value, although many of these patterns have acquired other names by which they are well known and better remembered, for many of the original names bear no relation to the patterns.

The writer is deeply indebted to the many who assisted in her research into patterns and their places of manufacture, many of whom are mentioned through the text; she also is indebted to Professor F. H. Norton, of the Department of Ceramics of the Massachusetts Institute of Technology for the privilege of inspecting the Sandwich fragments, and to Mr. H. J. Sanborn and Mr. C. J. Milton of the Ogalbay Institute, Wheeling, for much information concerning lower Ohio Valley patterns. She owes a debt of gratitude also to Mrs Jennie Vaughan, of Norwalk, Ohio, Mrs J S Jefferson of Wheeling, and Mrs. George Dillenborger, of Asheville, N. C., for information concerning specific patterns.

## PATTERNS

### *GROUP I*

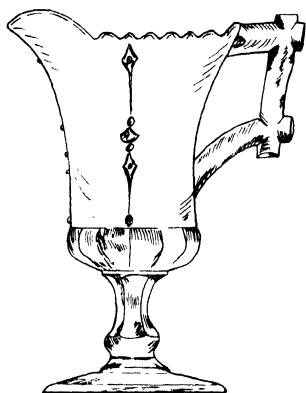
- |   |   |
|---|---|
| 1 DART  | 18 PAVONIA  |
| 2 WHEEL AND COMMA                             | 19 CENTRAL, 560<br>The Central Glass Company                      |
| 3 ARCHED TRIPOD                               | 20 CENTRAL, 520   |
| 4 APOLLO<br>The Adams Glass Company           | 21 EUREKA   |
| 5 TREE OF LIFE WITH HAND                      | 22 PLAIN ROMAN KEY  |
| 6 DOLPHIN                                     | 23 FAN WITH DIAMOND   |
| 7 ADAMS' SAXON                                | 24 HOPS BAND  |
| 8 HAND  | 25 HERRINGBONE BAND   |
| 9 AMAZON<br>Bryce Brothers                    | 26 PRESSED LEAF   |
| 10 PRISM RING                                 | 27 CURLED LEAF  |
| 11 DOUBLE ZIG-ZAG                             | 28 SAWTOOTH   |
| 12 THREE FACE<br>George A. Duncan and Company | 29 HOBBS DIAMOND AND<br>SUNBURST<br>Hobbs, Brochunter and Company |
| 13. PRISMATIC                                 | 30 TEARDROP AND THUMBPRINT  |
| 14 DEWDROP IN POINTS                          | 31 PALING   |
| 15 DIAMOND IN DIAMOND                         | 32 CLEMATIS   |
| 16 SPRIG                                      | 33 STIPPLED BAND  |
| 17. THREADING                                 | 34 FROSTED BLOCK  |

## GROUP I

All creamers shown here have high standards; while tall stems often imply glass of the Sixties and Seventies, it is sometimes true that very late glass had extravagantly high stems. Stems are proportionately as high on goblets, compotes, spooners, sugar bowls, cake plates, etc., as on the creamers.

Bases are plain, flat and circular, and stems generally flat-panelled and shelved.

### 1. DART



Stemmed pieces in this pattern are unusually tall and slender, with all the grace and dignity one could ask in glass, they are beautifully clear and brilliant although neither thick nor heavy and without any resonance whatever.

The inverted bell-shaped bowl of the creamer rests on a very high stand with a broad flat base; the body flares considerably at the rim and the base of the bowl shows a bulge on the outside which is flat-panelled in twelve vertical sections ending at a shelf above the stem. The stem also is flat-panelled in six sections which end below the middle of a globular bulge near the base of the stem, below which the bulge is smooth; there is a bevelled shelf just below this bulge.

The handle consists of three nearly straight terete members joined at right angles, the ends projecting both top and bottom, the vertical bar slightly curved, there is an unusual deep indentation from

the body into the upper horizontal.

The rim has six shallow scallops on each side in unusual groupings, the front one rounded, the next inverted V-shaped, then two rounded, one sharp and finally at the back a broader slightly higher rounded scallop. The lip is rather low and very broad at the end.

Decoration, scarcely needed to enhance the beauty of the body, consists of a slender slightly raised vertical motif down the middle of each side and down the front, each motif made up of a slender dart at the top, the long slender stem reaching down to the small blade of a "battle axe", with another dart below, large beads decorate the motif at several places.

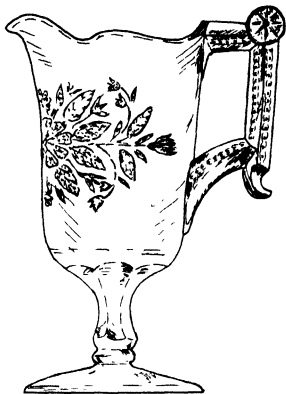
2-part mold,  $6\frac{3}{8}$  in high.

This pattern, in the clear, comes in the four-piece set, goblet, sauce dish, and perhaps other pieces. It is not uncommonly met in the Ohio Valley where it was probably made and where it is called "Dart".

The bulge in the lower part of the bowl resembles that on the creamer of "Irish Panel" (Kamm 1 6) and the bulge in the stem, partly panelled, is similar to that on a few patterns, such as "Centennial" (1:27) and "Star Band" (1:16); the incongruous handle is not unlike that on pieces of "Two Band" (1:64), "Old Man of the Woods" (1.89), "Scroll with Flowers" (Lee, Pl. 140, Kamm 1:65), etc. The little lozenges or darts also appear, in coarser form, on "Ruby" (this book, p 102), a pattern dated 1878.



## 2. WHEEL AND COMMA



This pattern has for its distinguishing feature an ornate wheel and comma which appear on handles and on the finials of the covered pieces, the handle of the creamer has a spoked wheel at the upper corner and a most impractical "comma" in reverse at the base; on the two handles of the sugar bowl the same motifs appear, while the finial on the covered dishes is a horizontal bar pointed at each end, with two wheels side by side in the middle; it is supported on two short vertical legs

The creamer is a large piece, on a high stand, the body cylindrical, tapering gently to the stem which has six long flat panels arched across the top and ending below in the middle of a bulbous knob near the base below which it is clear with a ring just above the broad flat plain base.

The rim is unevenly curved and the lip low; the handle consists of three members, each square in cross-section but placed diagonally, the upper horizontal bar is decorated on the two under-sides, the vertical on all four sides and the lower bar on the two inner sides, this decoration being a narrow band of "tape" scalloped on each side, stippled inside and beaded down the middle. Projecting from the upper corner is a large thick wheel with spokes, and projecting from the lower corner a large curved pointed four-panelled "comma" in reverse, which could easily be broken off

The body is probably left plain on some pieces but on this piece there appears in light acid-etching a large pattern across the front consisting of a full-blown rose flanked on each side by foliage, buds and lily-of-the-valley sprigs.

2-part mold, 6½ in high

There are at least four pieces in this attractive pattern, covered sugar and butter, spooner and creamer, and without doubt other pieces exist

The wheel motif appears also on "Tree of Life with Sprig" (Kamm 2 27), the creamer having two wheels on the sloping base of the bowl although the wheels are absent from the sugar and spooner. "Puffed Bands" (2 45) has a spoked wheel in the same position as on this creamer, and on "Wheel in Band" (2.45) a wheel appears twice on each of the four vertical bands on the creamer but not on the handle.

The strip of stippled, scalloped tape appears also on the body of "Scalloped Tape" (2.29).

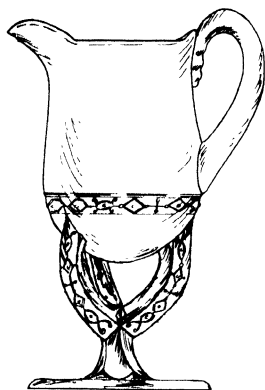
## 3. ARCHED TRIPOD

From the mechanical standpoint, this pattern represents perfection of achievement but from that of beauty it is far removed; however, any item of it is a conversational piece *par excellence* most interesting in contrast to the many beautiful patterns in our domestic glass.

The creamer, like the other pieces, rests on a very high stand, the upper half in the form of a tripod, each arm of which bends outward, holding up the body above at three points. The base of the body is rounded and perfectly plain save for a narrow band near the base inclosing a delicate raised pattern of diamonds, hexagons, etc., with scattered beads.

The two outer sides of each arm carry the same raised outline pattern, the inner two remaining clear. The lower half of the stem is flat-panelled in six parts, ending on the base in the form of a star; the base is broad and flat. The handle is applied, stamped on the tab above with an acanthus pattern. The space inside the arched base is empty, with no thin sheets of glass.

3-part mold, 7 in. high.

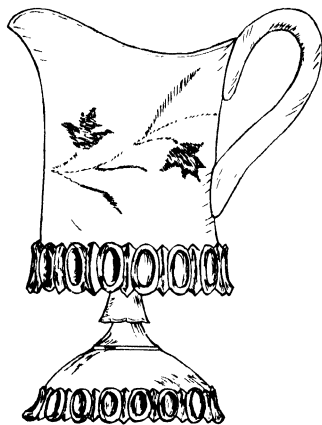


This pattern in the clear comes in the four-piece set—sugar, butter, spooner and creamer; a lamp is known and there may be other pieces. The knob of covered pieces is a large plain sphere set in a small tripod like that at the base and similarly decorated.

The high butter dish might be regarded as a small compote but similar high pieces in old catalogs are labelled butter dishes. The pattern dates probably from around the 1885 period. There is another similar pattern which shows a large heart inclosed in the arch, the space empty.

Still another pattern definitely connects this one with the first shown in this book, the bowl is like No. 1, with the same scalloped rim, while the high stem is broad and flat with three windows, each with a thin film of glass inside, the two upper heart-shaped, the lower one irregular. Details of the decoration show the identical design on the arms of the tripod of the present pattern.

#### 4. APOLLO



No doubt this lovely pattern will recall to a few people still living a picture of their wedding day for the high pieces are very festive in appearance and the pattern seems to have been designed for brides. The three wide bands of edging seem fairly to drip from the margins of compotes and cake plates like the frosting from the cake itself; a set of this glass glistening on a gift table must have been breath-taking indeed. However, the set is so elaborate that it seems more adapted to such occasions than to practical every-day use.

The glass is supreme in quality, flawless in execution and no doubt was very costly when produced in the plant of the Adams Glass Company, of Pittsburgh, probably during the 1875-1885 period, it appears in the same catalog as "Plume", "Wildflower", etc,\* and "Apollo" is the original name.

The glass was both plain and decorated with engraving, and this additional decoration is like gilding the lily so decorative is the pattern when

plain. It was made in over fifty pieces, all illustrated, and included many high covered and open compotes and several low both open and covered. Other pieces are the water set, goblet, tumbler, tray, pitcher, the four-piece creamer set, etc.

The base of the creamer is high-domed with a deep band of pattern around the base and the stem has a little skirt above the middle, like the leg of a pantaloons, the base of the creamer itself carries a deep band of the pattern in high relief, the same motif

\*The sixteen patterns appearing in this old catalog are listed below, with their original names, and in the order shown in the catalog.

1. Ait (see page 77, this book)
2. Palace (Moon and Star)
3. Plume
4. Apollo
5. Hidalgo (see page 56)
6. Gipsy (Baltimore Pear)
7. Cottage (see Kamm 1:39, "Fine Cut Band")
8. No. 86 (see page 73, this book)
9. Wildflower, No. 140

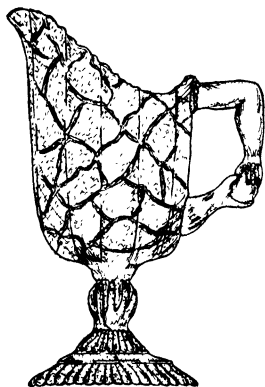
10. A plain pattern, No. 75, identical with "Flower Pot" save for the side panel decoration
11. Thousand Eye
12. Berlin (see Kamm 1:96, "Reeded Waffle")
13. No. 99 (Daisy and Button, Single Scallop)
14. No. 85 (Kamm 1:107, "Diamond Block")
15. Crystal Wedding (page 74, this book)
16. A buttressed type similar to Kamm 2:114

appearing suspended from the edges of the compotes, etc. This picture is taken from the old Adams catalog.

7½ in. high.

Adams and Company was formed about 1851 at Pittsburgh, and continued in production until 1891; it enjoyed a large export trade during its greatest period of prosperity and made some of our finest patterns. The company, with many others, was absorbed by the United States Glass Company, in 1891, continuing in production for some years as "Factory A".

## 5. TREE OF LIFE WITH HAND



This version of the tree-of-life motif was made by George A. Duncan's Sons, of Pittsburgh, in 1884.\* The creamer is a tall piece, an inverted bowl on a high stand, the stem a hand holding a sphere and the base in three parts sloping at different degrees, two of them corrugated vertically.

The rim is curved, rising slightly at the handle and sharply to the unusually high lip and the edge is very unevenly scalloped. The body is divided vertically into twelve sections from rim nearly to the stem, each well rounded down its entire length. The whole surface is covered with a reticulated motif forming large four and five-sided areas, the network in rather wide and deep grooves, and the space inside these figures is uniformly roughened.

The handle is most unusual; it is roughly rectangular in shape and terete in cross-section, and shows two female arms clasping a ball, the upper-arm of the one forming the top cross-piece, with sleeve at the junction

and elbow at the outer corner, the two hands meeting at the bottom of the vertical, the lower arm showing only the portion below the elbow.

3-part mold, 7 in. high

The mold lines are considerably twisted through the stem, and the creamer comes with handle, base and stem either plain or satin-finish (indicated in the picture by stippling).

The stem of other high pieces also shows a hand with spreading fingers clasping a sphere, either plain or satin-finish, and the finial of covered pieces is similar but smaller.

The pattern comes in the four-piece set, high open and covered compotes, goblets, waste bowl, celery vase, etc., it comes in the clear and also in blue. It is by no means common, but the creamer is sometimes seen in shops.

Other "Tree-of-Life" patterns shown in this book include the Portland version (p. 120), "Shell and Tassel" (p. 59), and "Garden of Eden" (p. 58).

## 6. DOLPHIN

The dolphin was a favorite motif in our earliest American glass, a single upended animal used as a pedestal, the tail supporting a dish or candlestick; however, twin animals such as those used here are unique and the tails of others are complete.

The creamer illustrated stands high on an elaborate pedestal formed of two of these scaly sea mammals back to back with tails lopped off squarely at an upper bulge in the stem, above which several graduated shelves step up to a bulge in the base of the bowl; above this bulge is a wide plain band much depressed with bevelled edges, and above this band the body flares out considerably, much the widest at the plain horizontal rim.

\*Antiques, 26:4 (October, 1934).



The lip rises high from the front and the upper bar of the handle is continuous with the rim, sloping slightly upward, the vertical column is terete with a ring at the upper angle and a wider one below. The handle joins the body below in elaborate splayed ribbing.

The base below the animals steps down gradually and is plain and high-domed beneath; up to the top of the animals it is satin-finished (indicated by stippling) and no doubt also sometimes left clear.

4-part mold, 6¼ in. high

This pattern, which is by no means common, comes in the four-piece set and high covered compotes, and without doubt also in other pieces. The writer knows of no pieces in color. This piece is used through the courtesy of the owner, Mrs. Vivian Ericson, of Ypsilanti, Mich

The dolphin as a motif used in glass originated probably with the Venetian glass-blowers during the Fifteenth Century, an inverted animal supporting a nappy on its tail, English, Irish and Dutch designers copied the bizarre ornament, always inverted, and from thence the motif was brought to America and used at Sandwich and also in the Pittsburgh district, appearing in a catalog of the McKee Glass Company in 1868 and also in that of Bakewell, Pears and Company the same year. However, none of these has the truncate tail or the two mammals which appear on the piece illustrated here; by whom this version was made is not known to the writer. The single inverted animal with complete tail on a high shell compote is being reproduced today by the Westmoreland Glass Company and sold in department stores.

## 7. ADAMS' SAXON

The name "Saxon" was used by Bakewell, Pears and Company, of Pittsburgh, for a pattern showing a prism band broken through the middle with a row of "daisy-in-the-square" (Lee, Pls. 20, 21). However, the name was also used by the Adams Glass Company of Pittsburgh for a very different pattern, the creamer of which is shown here, copied from an old trade catalog.

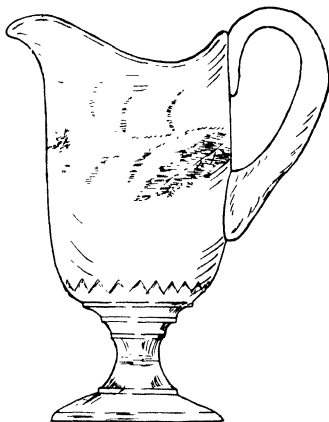
This piece has a cylindrical body resting on a very high stand, the stem stepped down by several shelves, the base plain, flat, circular. The handle shown is of the later applied type although on earlier pieces it may show a long basal crimp

The body is devoid of pattern save for a narrow band of zig-zagging on the curved base of the bowl in thin raised outlines. A mediocre horizontal spray is engraved across the body on the piece shown but no doubt the body was often left clear or, possibly, stained ruby.

7 in. high

The pattern continued to be made after the Adams Company was absorbed by the United States Glass Company, in 1891, under the same name, and came in sixty-six pieces, many nappies, several high covered and open compotes, a water set, etc. It was made in "opal" as well as in the clear.

The writer is deeply indebted to Mr. F L Bryant, of the latter company for the many courtesies extended in her visits to this plant.



## 8. HAND



"Hand" is one of the aristocrats of American glass, well-known among collectors and popular at present because of the interest in any piece showing the human hand, covered pieces having as finial a clenched stippled fist through which is thrust a short square-ended bar held diagonally.

Quality is perfection itself, mirror-clear and brilliant but pieces are rather light in weight for their size and have only a fair resonance.

The creamer is a tall slender one, a deep inverted bell set on a high slender stand, the stem with six slightly twisted panels ending above and below at shelves. The bottom of the bowl, also, is panelled.

The handle rests on a long slender raised bar and is very large, oval from the side, bracketed to the body top and bottom, with an upcurved thumb-grasp and a curved bracket standing out below.

The rim is gently curved and the lip is rather high and narrow at the end. While flattened on top, the rim projects laterally like a shelf or picrust, coarsely scalloped on the margin.

Two wide horizontal bands practically cover the body, separated from each other through the middle of the body by a narrow raised band of zig-zagging. The wide bands are divided vertically into flat panels, nine in the upper row, ten below on the creamer; the upper and lower panelling is not continuous but staggered, thus breaking up the verity of the tall pieces. The upper row is arched faintly across the top, just below the rim, and the lower is faintly arched on the shank of the base of the bowl. Each alternate panel is filled with small raised diamond point.

3-part mold,  $6\frac{3}{4}$  in high.

"Hand" belongs to the best period of American manufacture, in the Seventies, and comes in the clear only, in many pieces, the four-piece set, marmalade jar, high covered compotes, water pitcher, tray, goblet, honey and sauce dishes, etc. The covered sugar is a tall stately piece.

The pattern is by no means common and commands good prices, Mrs. Lee\* shows three pieces on Pl 107 and says the pattern also goes by the name "Pennsylvania", although this name is used for a much later U S Glass pattern dating around 1898 (Kamm 2 103); by whom "Hand" was made is unknown to the writer.

## 9. AMAZON

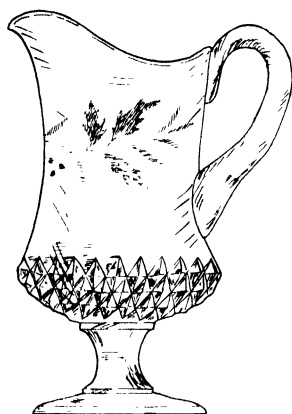
"Amazon" is the original name for a very lovely pattern made by Bryce Brothers, of Pittsburgh in some fifty-one pieces, both plain and engraved. When a number of pieces are seen together, even in the old catalog, they have a very festive appearance as though the pattern, like "Apollo" has been designed especially for brides. While single pieces, plain or engraved, are not too ornate, still a set is rather overpowering, especially when several elaborately decorated compotes are included in a set.

The creamer is a tall stemmed one on a flat circular base; the stem is plain and terete, with a shelf above and another at the base, a shelf being a convenient method of stepping down curves not too abruptly. The rim is nicely curved and the handle applied.

Around the lower fourth of the bowl is a pattern in high relief, composed of three rows of diamond point, high and sharp, the top row the largest; the rest of the body is plain or, sometimes, engraved horizontally with a foliage and fruit spray.

Covered compotes have three bands of the massive diamond point, and diamond point edges the tops and bases, mitred as in other old patterns, and the high finial is also in diamond point.  $6\frac{3}{4}$  in high.

\*Ruth Webb Lee, Early American Pressed Glass, Pittsford, N. Y., 1931.



The pattern is of the 1875-1885 period and this illustration is taken from an old undated catalog.

James Bryce, founder of the company which bears his name, was born in Kirkcudbright, Scotland, in 1812, and brought to the Pittsburgh district when five years old; when fifteen years old he was indentured to Bakewell, Page and Bakewell, who operated one of the first glass factories built west of the Allegheny Mountains. After his six-year apprenticeship he became a journeyman for the company and, in 1841, when he was twenty-nine years old, he and two other men, his brother Robert D. and Fred M. McKee, formed an association under the name Bryce, McKee and Company, with a capital of \$8,400, for the manufacture of pressed tableware. They constructed their own furnace at Birmingham, now a part of the south side of Pittsburgh on the Monongahela River. Mr. McKee was not a glass man and was either no relation to or only distantly related to the other McKees of glass note.

In 1855, William Walker, a Pittsburgh banker, was admitted to the partnership and the firm name changed to Bryce, Walker and Company. Thus it remained until 1882 when the latter member dropped out and the plant came under the operation of those bearing the Bryce name exclusively. A son of Robert D., Edwin W. Bryce became a member of the new firm, and the last-named is still living.

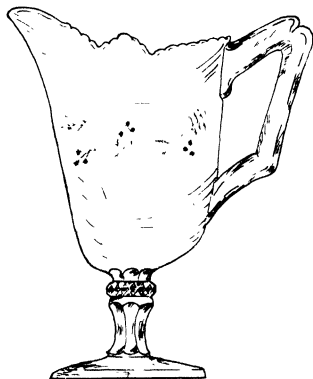
Six others of the Bryce name made up the nine members of the new firm, all of them sons of the founder, James Bryce, save one, who was a grandson (Marion G.). This close family partnership was continued until 1891 or 1892, when the plant with many others was purchased by the United States Glass Company. It was continued in operation, with many of the same patterns, as "Factory B", until about 1898, when, like the other old factories, it was dismantled.

However, Bryce Brothers did not long remain out of business. They had experimented with a new process of manufacturing blown stemware, a process which proved successful and is in use by the company to this day. The first plant was established at Hammondville, Pa., but a new factory built in 1896 at Mt. Pleasant, Pa., which produces only hand-made lead-blown stemware of surpassing quality. Mr. Gerard S. Bryce, grandson of the founder, is now President, and to him the writer is indebted for the above information.

## 10. PRISM RING

This pattern was No. 415 in an undated catalog of the Duncan and Miller Glass Company, after the name of the Duncan firm had been changed and it had removed from Pittsburgh to Washington, Pa., and dates probably from the early Nineties. The pattern is illustrated in the four-piece creamer set, celery vase, claret, wine, goblet, cordial, four high open compotes and four high covered ones of varying diameters, and many other pieces. It came with the body plain or engraved.

The glass is fine in quality, like most of this firm's products and while the creamer is somewhat devoid of character it is spared mediocrity by the beautiful stem and the thick prism ring in the upper part, like that on fine old Waterford glass. The stem is six-panelled, ending in curves at a



shelf atop the base and above on the body, broken below the ring.

The bowl is inverted bell-shaped, the rim with a large high scallop on each side and the whole rim fine-scalloped except over the front of the lip. The handle has a sharp upward thrust with a notch in the upper outer corner and the sides are flat-pannelled with smoothened margins.

The engraving is thin and delicate, a horizontal spray of berries and foliage.

3-part mold, 5½ in high

The pattern is sometimes seen in shops.

## 11. DOUBLE ZIG-ZAG



This is another of the severely plain patterns, but one which is differentiated from others by the character of the stem which should identify any stemmed piece in the set. Numerous high covered and open compotes are on the market which have nothing to identify themselves except the stem, no two patterns having identical standards.

This pattern comes in fine, clear glass of average thickness but rather light in weight and with very little resonance. The creamer is inverted bell-shaped with straight sides and is much wider at the rim than at the shoulder above the stem. The stem is six-pannelled and broken by two horizontal zig-zag lines through the middle, the panels are arched across their tops and end below at a shelf on the base, the latter slightly bulged near the rim, on the base is a large convexed bulge like a smoothed-off pontil mark although the base is not blown, showing plainly three mold lines.

The handle is of the early applied type, with a small turned-up tab at the base with one cross-bar. The rim is smooth and curving up to the high lip which is very broad at the end.

3-part mold, 6½ in high

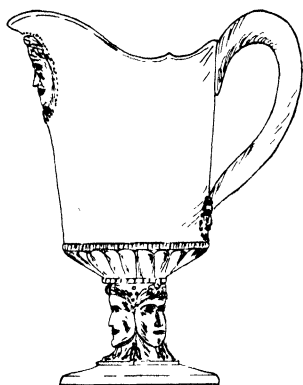
There are at least four pieces in this set and probably many more, by whom it was made the writer does not know, it would seem to date from the 1875-1885 period. Without doubt pieces may be found engraved in one or more patterns, as was the custom, the makers carrying half a dozen stock patterns from which the retailer might select.

## 12. THREE FACE

This aristocrat of American glass patterns was made by George A. Duncan's Sons, of Pittsburgh, in 1878 and possibly for a few years after this date. At the time, the pattern was not regarded as superior to the many other fine wares on which this firm established its reputation for tableware and in the plant was "No. 400", although it also went by the name "The Three Sisters" or was known simply as "The Sisters" pattern; later it came to be known as "The Three Graces" and "The Three Fates" but today is known as "Three Face".

Whether or not an attempt was made to depict a single individual countenance, generally shown thrice on each piece, or whether an idealized face was used is still a moot point; mold-makers today say it would be impossible to use a photograph or drawing and chip into the solid block of iron in reverse any individual features, for human expressions are too subtle and fleeting; however, it is true that all three faces on a piece and the faces on all the pieces are remarkably similar.

The woman still lives, aged about ninety, who says it was her youthful features which were used when she was about twenty-eight years of age; she is Mrs. E. C. Miller,



of Washington, Pa., widow of a member of the firm now operating at that place as The Duncan and Miller Glass Company.

"Three Face" comes in superlatively fine glass, in many pieces, the four-piece creamer set, milk and water pitchers, goblet, celery vase, high cake plate, several high compotes, salt dip, salt shaker with metal top, half-gallon cracker jar, at least three lamps, and the very rare champagne glass. There is a creamer with only the faces in the stem, and another, as illustrated here, with a face under the lip and a small one under the handle.

The glass comes in all clear and, more generally seen, in clear with satin-finished stem and base; the body may be plain or engraved. All pieces are high in price today and the pattern has not been reproduced.

The pattern is not known to have been copied by other firms, although Chipman\* says a pattern with three faces in the stems was also made at Sandwich; no such fragments are to be found among those preserved at the Massachusetts Institute of Technology.

Mrs. Lee shows pieces on Plates 89 and 91 and Enos shows a high covered compote on Chart 2. Mrs. Lee also shows pieces on a page from the original catalog in "Antiques" 23.132-4 (April, 1933) and another piece in the same journal, 37.92-95, March, 1935.

James E. Duncan was apprenticed as a young man to Ripley and Company, of Pittsburgh, and in 1866 became a member of the firm, in 1865 George A. Duncan, probably a brother, and never a glass-worker, placed his son and son-in-law (A. H. Heisey, a former glass salesman) in business under the name "George Duncan's Sons".

In 1892, after a disastrous fire, the plant moved to Washington, Pa., where it now operates as the Duncan and Miller Glass Company, the advent of E. C. Miller to the firm in 1900 accounting for the change in name.

Mr. Heisey left in 1890 to establish a company of his own at Newark, Ohio, a firm today in the hands of the second and third generations of the family.

In 1891 the original Duncan plant, with many others, was merged to form the United States Glass Company and it continued in operation at Pittsburgh as "Plant D"; some time later, and before 1898, the plant was dismantled and the machinery removed to Tiffin, Ohio, where the company operates today. However, the stronger of the old companies did not long remain defunct but continued in production at other places under slightly different but still recognizable names. The Duncan plant, Mr. Miller long since deceased, is owned by the Duncan family, the present President Mr. George A. Duncan, III.

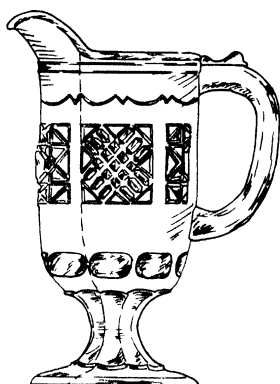
### 13. PRISMATIC

This is a good, sturdy creamer in fairly thick and heavy glass, fairly brilliant but not crystal-clear; it has a fair resonance. The cylindrical body rests on a high stand with a plain flat base. The stem has nine long flat panels, ending above on the body in arches and below on the foot, also in curves.

The handle is pressed, oval from the side, panelled, but with all margins softened, and is plain save for a thumb-grasp on the flattened top. The rim is plain and horizontal and much thickened except at the back and the lip rises sharply from the front. There is a wide flat depression just below the rim to which may have been fastened a clip fitting into the depressed rim at the back and also into the thumb-grasp, with a metal or

\*Frank W. Chipman, *The Romance of Old Sandwich Glass*, Sandwich, Mass., 1932.





gutta percha cover, although a socket is missing.

Below this horizontal depression is a thin drape made up of broad curves and sharp little V's, and below this the body is slightly narrower than above. Around the middle is a very wide band of independent squares, each standing out in rather high relief with beveled margins, the squares are interrupted at the back, which is plain, the squares nearest the handle being halved.

Alternate squares are alike, and the two patterns show a cross composed of many geometric figures and a large flat octagonal button surrounded by stars.

Around the base of the bowl as it bends toward the stem is a row of oval slightly concaved puntys.

3-part mold,  $6\frac{1}{4}$  in. high.

The name applies to the numerous small prisms in the band.

By whom this pattern was made is unknown to the writer. The thumb-grasp is identical with that on "Late

Crystal" (Kamm 1:21), a pattern made for a fitted lid of britannia metal which was sometimes omitted, this pattern was made by Richards and Hartley Glass Co. of Tarentum, Pa., in 1878 and also again in 1894 by the McKee Glass Company, of Jeannette, Pa., and by the United States Glass Company in 1898.

## 14. DEWDROP IN POINTS

This fine old pattern is "No. 67" of the Greensburg Glass Company, Greensburg, Pa., shown in a trade catalog bearing no date, the pattern, however, dating probably from the 1875-1885 period. It was made in many pieces, the four-piece creamer set, bread plate, several high covered compotes, etc.

The creamer is a large one, in fine clear glass, rather thicker and heavier than usual and with only a fair resonance. The body is cylindrical, tapering in gently at the bottom to the high complex stand. The base is flat and circular and the stem six-panelled, the panels broken near the top by a ring, bulging in the middle, with another ring below, and shelved at the base of the body and on the top of the base.

The handle is pressed, gracefully curved to fit the hand, with a semblance of thumb-grasp at the top and a sharp angle below. The rim is saddled on each side near the back with an abrupt rise at the handle and a sweeping curve to the high broad lip.

The upper inch or more of the body is plain, demarked from that below by a horizontal bevelled line, a faint raised line extending from this to the rim at the handle, as on many old patterns.

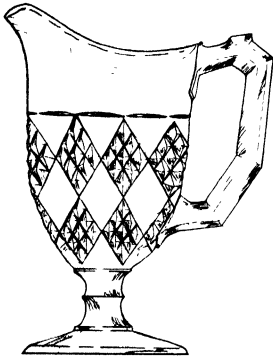
The body proper is decorated with twelve long tapering wedges their bases adjacent at the top and extending to the curve near the base of the bowl, each wedge outlined down both sides in fine graduated beading and filled inside with raised beading in hit-or-miss fashion and not in rows.

3-part mold,  $6\frac{1}{4}$  in. high.

The bread plate, with vine border, is shown by Mrs. Lee, Pl. 87, and Millard illustrates a goblet. The stem of this pattern is somewhat like that of "Etched Fern and Waffle" (Kamm, 1:20) a pattern put out by the same company, now long extinct.



## 15. DIAMOND IN DIAMOND



Few patterns so obviously name themselves as this one, although its original name or number and the place of manufacture are unknown to the writer. The creamer is a fine one, ovoidal, on a high stand, with a broad nearly flat base. In quality it compares favorably with contemporary wares, clear, bright, and with some resonance.

The stem spreads sharply in the middle, concaved on both sides, and ends above and below in shelves; it is unpanelled. The pressed handle is roughly rectangular in outline, with the corners cut off diagonally, the sides panelled, and a flat thumb-grasp at the top; it is bracketed to the body both top and bottom.

The rim is slightly concaved on the sides and the lip high. The upper inch or so of the body is plain and a horizontal pattern of very slender ellipses set end to end demarks it from the main part of the bowl, which carries two horizontal rows of eight large

diamonds each, touching at their sides, those of the lower row placed directly below the upper, each large diamond is composed of nine smaller, each of these a pyramid with sharp point.

3-part mold, 6 in. high.

This pattern, fairly common around Wheeling, W. Va., and possibly made in the Ohio Valley, comes in the four-piece set, high open compotes and probably high covered ones as well, other pieces probably exist.

## 16. SPRIG

The well-known "Sprig" pattern comes in fine, clear glass, shining, margins smoothed off, rather light in weight, and with some resonance.

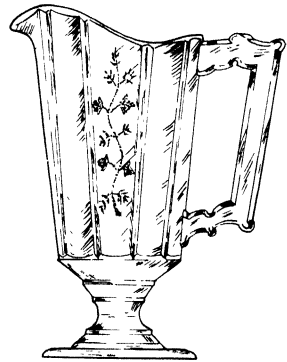
The creamer is a deep inverted bell-shaped one resting on a fine high stand, unusual in having two shelves above the plain terete waist and two more below, all of them deeper than usual, the base is plain, flat, circular.

The rim is curved and the lip low and longer than usual from front to back, rather narrowed and depressed at the end. The handle is large, rectangular in form, with flat, panelled sides, decoration consists of four little nubs with a fifth at the lower bracket attachment to the body, and two corresponding small nearly circular depressions, one in the top, the other in the bottom horizontal member of the handle.

The body is divided vertically from rim to shoulder just above the stem into eight panels of uneven width, the panel at the back and that under the lip the widest, both slightly convexed outward, and plain. The panel in the middle of each side is wide and flat, while the other four panels are unusual in that they are all concaved slightly on the outside, the inside of the pitcher smooth and terete. Separating each two panels is a deep V-groove with sharp margins, down both the middle-side panels is a delicate stippled sprig of foliage of two varieties, with no flowers or fruit.

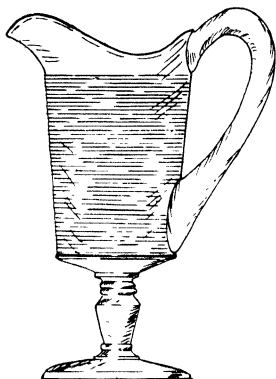
2-part mold, 6½ in. high.

"Sprig" comes in many pieces, the four-piece set, goblet, tumbler, water pitcher, compotes of various diameters, covered and open, berry bowls, sauce dish, etc. It was



probably made in the Ohio Valley and is still plentiful around Wheeling, W. Va. Mrs. Lee shows three pieces, on Plate 78. A very similar delicate stippled sprig appears on "Tree of Life with Sprig" (Kamm 2:27).

## 17. THREADING



This is another of the patterns the motifs of which suggest the popular names commonly applied; origin and date of "Threading" are not known to the writer; the pattern comes in the four-piece set, goblet, compotes and without doubt the whole line typical of wares of the Eighties.

The creamer is severely plain but effective even to modern tastes, quality is good but not superior, this piece having good average thickness and weight but no resonance.

The body of the creamer is deep inverted bell-shaped and the stand is a fine high one, the base broad and nearly flat; the stem is complex, having several smooth rings and a pedestal bulging above the middle, likewise unpannelled. The handle is plain, oval in outline, terete, with no thumb-grasp, and the rim is plain, rising to the high lip in front.

The pattern which covers the body save for a small area just below the rim consists of fine raised threads reeled in parallel lines around the body as thread is reeled on a spool.

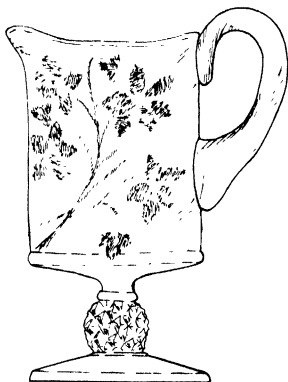
2-part mold, 6¼ in. high.

## 18. PAVONIA

This pattern, under the above name, was listed in a wholesale catalog undated but of the 1885 period, of the National Merchandise Supply Company, of Chicago.\* Pieces shown include the four-piece creamer set, the butter dish on a high stand and both covered sugar and spooner with higher stems than the creamer, the finial a tall erect cylinder covered with diamond point; other pieces shown include goblet, tumbler with two rows of diamond point around the flat base, high cake plate with diamond point under the rim, high open compotes in 7 and 8 in. sizes, footed sauce dish, and water pitcher; and no doubt there were still other pieces. They were either plain or engraved with a large sprawled spray of foliage resembling that of the common five-leafted woodbine. By whom the pattern was made is not known to the writer nor whether or not it came in color.

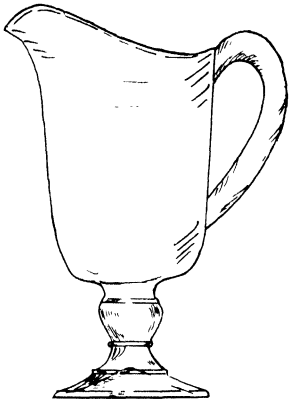
The pattern has considerable charm and merit, the bulbous stem covered with diamond point and the high graceful stems and cylindrical finials lifting it well above the average.

Prices listed are interesting; the four-piece creamer set retailed at \$1 25, (wholesale 90c), the 8" high open compote at 80c (68c), the tumblers at \$1 75 per dozen (\$1.38). and the high cake plate at 50c (37c), all prices being for engraved pieces.



\*Used through the courtesy of Mrs. Isabel Townsend, of Coldwater, Michigan.

## 19. CENTRAL, 560



This plain pattern is differentiated from other similar ones by the distinctive stem on high pieces; it was made by the Central Glass Company, of Wheeling, W. Va. presumably in 1881, from a penciled inscription on the inside front cover of an old trade-catalog stating that it was made for the San Francisco Exhibition of that year. This illustration it taken from the catalog, where it is numbered 560.

Also illustrated are the four-piece set, water pitcher, goblet, several bowls, sauce dish, and no less than five high open and eight high covered compotes, finials on covers a plain spherical knob.

The creamer exhibits a cylindrical body tapering at the base to the ornate stem resting on a plain circular base hollowed in the middle to the stem, which is ringed through the middle, bulbous above, flaring below to a shelf on top of the base; the stem is terete and unpanelled.

The handle is pressed and plain, terete, with no decoration whatever. The body is perfectly plain but pieces may have been sent to a smaller factory for various embellishments—ruby color, etching or engraving, as was the custom at the time.

Many patterns include a large number of compotes, "Baltimore Pear" had fifteen, "Cottage" ("Fine Cut Band," Kamm 1 39) had sixteen, "Cabbage Rose" had nineteen (p 40, this book), most patterns for thirty years having high open compotes in three diameters, the same three covered, and three low open and three low covered in the same three diameters, making twelve the standard number in this piece.

Hence it is not strange that so many have been preserved, they were spared rough every-day usage and have survived while the rest of the pattern is practically extinct and one finds in shops numerous unnamed patterns in this piece. A few nearly plain creamers taken from old trade-catalogs are shown in this book in the hope that they will help identify some of the many severely plain compotes, often differentiated only by details of the stem.

The Central Glass Company was formed in 1863 by a group of glass workers in the plant of Hobbs, Brochunier and Company, of Wheeling, W. Va., a year of disorganization in the parent plant in which it took a different name (see p 23). They formed a cooperative glass works at East Wheeling on very small capital but finally succeeded in getting on their feet; their designs were good and sold well and the company enjoyed a very large export market, shipping to Mexico, Central and South America and to Canada.

The company existed for nearly thirty years, a long life for the period, operating at the last at Bellaire, Ohio, just across the Ohio River. In 1891 the firm was absorbed into the United States Glass Company but kept in operation as "Plant O"; however, it was finally dismantled and is now long extinct.

## 20. CENTRAL, 520

This pattern, like the last one, was made by the Central Glass Company, as their No. 520 pattern. Inscribed on the inside front cover of the old catalog from which this



ings in the front of the old book, from which customer--retailers might select the type of spray desired, if any.

drawing was made are the words "Samples made for the San Francisco Exhibition, 1881. Shipped Aug. 24th."\*

Illustrated are the four-piece creamer set, four high covered compotes, several stemmed nappies, water pitcher, goblet, etc. The finial on covers is a spherical knob panelled over the upper half, plain on the lower

The cylindrical body of the creamer, little narrower at the base, rests on a high stand, the stem flat-panelled in eight sections, each broadly arched over the top on the body and below on the plain nearly flat base.

The handle is "stuck," the term used in glass factories for those placed after the piece is pressed but still untempered, the basal tab stamped with two cross-bars

While the bodies of all pieces remain plain in the illustrations, there is a sheet of sample engrav-

## 21. EUREKA

A fine old-time pattern not yet extinct and sometimes seen in shops in various pieces is "Eureka," made by McKee and Brothers, of Pittsburgh, before this firm removed to its present location in Jeannette, Pa., after a glass-workers' strike in 1878 sent many of the old companies to new surrounding locations; the present name is McKee Glass Co.

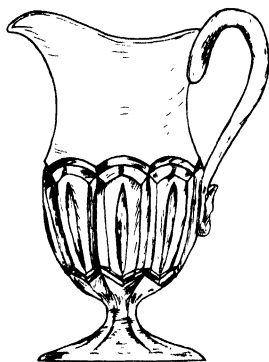
The creamer is a fine piece in beautifully clear glistening glass, thicker than usual and much heavier, but it has very little resonance. The long ovoidal body rests on a narrowly constricted nine-panelled stand, the base circular and nearly flat, the panels ending on the body in V's and fading away on top of the base

The body is urn-shaped, constricted somewhat above its middle; the rim curves gently upward at the back and the lip is low and very broad. The body is plain down to a point below the middle, and below this is a wide horizontal band made up of nine contiguous rectangular blocks, each in very high relief with bevelled edges, each block is arched across the top and ends below in a V which fits into that made by the stem panel below. Down the middle of each of these large blocks is a deep slash pointed at each end.

3-part mold, 6 in. high.

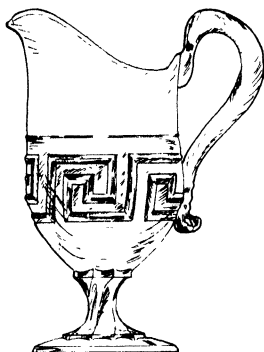
"Eureka" was made in the four-piece set, champagne, cordial, wine, footed tumbler, goblet, sauce dish, several bowls, footed salt, egg cup, and at least eight compotes, high and low, covered and open.

Mrs. Lee illustrates many pieces taken from a McKee catalog (Pl. 6). "Eureka" was the original name.



\*This catalog was made available to the writer through the Ogalbay Institute, Wheeling, W. Va., to which she is indebted for many courtesies. This municipal institution is endeavoring to acquire samples of all the patterns made in and around this noted glass center.

## 22. PLAIN ROMAN KEY



This pattern unfortunately goes by the above name although the fret is the typical Greek band used long before Roman times. The creamer illustrated here is entirely clear, with no stippling or frosting on either the band or its background and there is no line above and below the band; the continuous fret is raised, with a sharp line down the middle, sloping both ways from this rib; it is represented among the Sandwich fragments but this plant also made other variants. (1) One shows a frosted background sunk deeply behind the raised pattern, the fret itself thin and frosted, with no line above and below the band, and with rim-edges in short vertical raised ribs. (2) A second variant shows a frosted key in rather low relief, the background clear, with a raised line on each side of the band and a rim which is cabled. (3) A third variant is similar to No. 2 but with one raised line on one side and two on the other side

of the band, the key here rather wide and flattened on top, also with cable edge. (4) Another variant in all clear, has the key raised very slightly, wide and flat on top with one raised line on each side of the band, the rim is not known. (5) Still another variant, in all clear, with no frosting, has the pattern key depressed, the key broken, the background slightly raised, and the edge is a coarse cable.

A variant made elsewhere shows prism-ribbing below the band to the stem and Chipman\* says the Sandwich factory made stemmed pieces with a female figure in acid finish in the stem itself, on vases and candlesticks.

The pattern is thought to have been made also in or near Wheeling, W. Va., and is known to have been made by the Cooperative Flint Glass Company, of Beaver Falls, Pa. but exact pattern details are unknown to the writer.

Pieces in the clear pattern shown here include the four-piece creamer set, cordial, wine, champagne, goblet, tumbler, footed salt, sauce, open high compote, celery vase and pickle dish, with probably still others.

The creamer has a graceful applied handle with long crimp at the base and the slender stem is considerably twisted. The upper part of the ovoidal body is plain, a hair-line crossing it horizontally an inch or more below the lowest place in the rim, and below this the body is slightly wider than it is above. This line is not a part of the band.

3-part mold, 6 in. high.

## 23. FAN WITH DIAMOND

A pattern not often seen is this interesting one, known by the above name; the glass of this creamer is of average clarity and brightness and of good weight and thickness, but is devoid of resonance.

The body is ovoidal on a high stand with a plain flat circular base; the stem has six flat panels ending above on the body and below on the foot at thin shelves.

The handle is pressed, with horizontal upper members up-curved at the end, the vertical bar curving in to the body below; sides are flat and margins softened, the handle much wider across the back than at the sides.

The rim is saddled on each side and rises sharply to the handle, with an extra small nub on the top; the lip is broad and blunt. The body is plain down nearly to the middle, a raised division line rising sharply near the back to meet the rim, leaving the whole back of the body in one section.

The lower portion of the body carries a pattern composed of two motifs blended to

\*Frank W. Chipman, *The Romance of Old Sandwich Glass*, Sandwich, Mass., 1932.



form a whole, a large inverted fan spreading downward from the division line across the body reaching nearly to the stem alternating with a diamond motif, three of each. The fan has thirteen vanes, each higher at the margins than in its center, each alternate vane plain and stippled; the diamond motif, in raised outline, tapers at both ends and inside is a large flattened bead surrounded by four smaller, the background stippled.

At the back of the body is a large circle reaching from handle nearly to stem, the lower half of which is the inverted fan and the upper half a fainter version of the same, the stippled vanes alternating with plain sections with no raised outline

3-part mold,  $5\frac{1}{2}$  in high.

This pattern, probably dating from the Seventies, comes in fewer pieces than usual, four-piece creamer set, goblet, water pitcher, covered high and low compotes, sauce dish, oval berry bowl, egg cup, and perhaps a few other pieces.

Mrs Lee shows three pieces (Plate 76) and Enos\* (Ch 2) the goblet. It should be noted that the handle on the creamer shown by Mrs Lee is very different from the one shown here, and, like many old patterns made in the same mold for years, the earliest pieces may show an applied handle with crimp

Patterns with the upper part of the body clear and separated from the pattern portion below by a raised line date generally from the Sixties and Seventies and a few of these have this line rising near the back to the handle, such as "Barberry" (Kamm 1.12), "Pressed Leaf" and "Dewdrop in Points" (this book, pp 20 and 13).

## 24. HOPS BAND

This pattern is known by two names, "Hops Band" and "Pressed Leaf Band," the latter especially around Wheeling, W Va.; the former is used by Millard\*\*, the origin of the name not stated. It is without doubt an Ohio Valley pattern, of the 1875-1885 period.

The creamer is a fine, tall, stemmed one coming in clear, brilliant glass of good weight and thickness but lacking resonance. The body is ovoidal, the stem nine-panelled with softened margins, ending above on the base of the bowl as a nine-pointed star and below in a slight shelf on the base, also in a nine-pointed figure.

The handle is applied, with a crimp at the base stamped with one bar, the rim is "saddled" and the lip rather high, narrow across the end.

The body is clear down nearly to the middle, three slightly raised hairlines forming a horizontal band at this place; there is a similar demarkation near the base of the bowl, with two hairlines instead of three and spaced slightly wider apart.

Between these two bands is a wide space, inclosing a wide horizontal continuous band outlined in two hairlines and broken at three places by diamonds similarly outlined, that at the rear mostly obliterated by the handle, inside each diamond is a four-petalled stippled leaf, and each long section of the band incloses two leaf sprays pointing away from each other, their short stems crossing in the middle; these most closely resemble



\*Earl Enos, *Manual of Old Pattern Glass*, St. Louis, 1936.

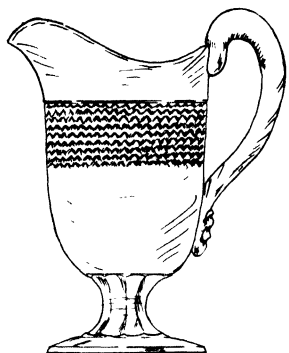
\*\*S. T. Millard, *Goblets*, P. 31.

the cone-like fruiting aments of the common hop-vine, *Humulus lupulus* L., the pattern being well named.

3-part mold,  $6\frac{1}{8}$  in. high.

The four-piece set is known to occur, and Millard illustrates the goblet, which presupposes a water pitcher to match; without doubt other pieces exist, including high compotes.

## 25. HERRINGBONE BAND



This pattern is similar to two others shown in this book, "Paling" (p. 24) and "Picket Band" (p. 33), each having a band around the mid-portion of the body of fine, compact, uniform ribbing. On this pattern the band is composed of thirteen horizontal rows of tiny zig-zags in slightly raised hairlines, arranged so that the apices of the V's lie directly above each other.

The creamer is of rather ordinary glass, neither heavy nor thick, but with a fair resonance; it is ovoidal on a fine stand, with broad flat base. The stem has eight flat panels ending above on the body and below on the base in thin shelves; the stem is slightly twisted through the middle.

The handle is of the early applied type, with crimp below and the rim is broadly saddled, the lip high and broad.

3-part mold, 6 in. high

This pattern is similar to the Sandwich "Ripple"\* but the little curves are much tighter here than in the long ripples of that pattern; otherwise the bands are similar; this probably was not a Sandwich pattern. It comes in compotes, goblets, the four-piece creamer set, and without doubt many other pieces.

## 26. PRESSED LEAF

This fine old pattern is well known and still fairly plentiful for it was made by several factories, over a long period. Dealers and collectors may find goblets in four or five variations, differing in weight, resonance and thickness from the heavy old ones to light weight mediocre pieces. Creamers had both the old applied handle and the pressed, as shown here, although pressed handles were made as early as the Sixties.

The present creamer is of good average quality glass, rather light in weight, and with a fairly good deep resonance. The body is ovoidal in shape on a fine high standard with a plain flat circular foot. The upper half of the body has straight sides, not constricted below the rim as in the older, with a uniform egg-shaped base tapering in to the hexagonal standard. The latter has a slight twist through the middle and is shelved both above and below.

The rim has a broad deep flat "saddle" on each side, with a high rise at the back and in front at the lip. The handle is pressed, four-panelled, with broad flat undecorated sides, with no trace of thumb grasp above. There is no simulated turned-under tab above although the basal attachment is elongate below.



\*Some pieces in "Ripple" show cable rims, as indicated by fragments from the factory.



About an inch below the saddle a flat narrow band encircles the body, made up of two slightly raised lines with stippling between them. An unusual line rises from the back part of this band on each side, extending to the rim.

Below the band, the main pattern motif consists of six large oak leaves standing erect and reaching from stem to band, on a plain background. Each is in slight relief and is stippled and veined inside.

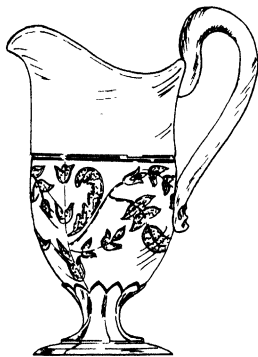
3-mold,  $5\frac{3}{4}$  in. high.

The pattern was made by the Boston and Sandwich Company, as indicated by existing fragments, and covered dishes have finials of one complete acorn and another with the nut missing, identical with the knob on "Holly" (Lee, Pl. 116), "Scroll" (Pl. 140), "Grape and Festoon" (Pl. 63), "Fig," etc. and there is a slight twist in the stem of the creamer, typical of such patterns as "Arabesque" (Kamm 1:14), "Grape and Festoon with Shield" (p. 13), "Star Band" (p. 16), "Leaf and Dart" (p. 14), "Barberry" (p. 12), etc.

The pattern was made by the Central Glass Company, of Wheeling, W. Va. in 1881 and is thought to have been made by other plants in the lower Ohio Valley. Mrs. Lee shows two plates of the pattern taken from an old catalog of McKee and Brothers, of Pittsburgh, where it was called "N.P.L.," and on which the background is in fine vertical ribbing, pieces with clear backgrounds are shown on Pl. 125. Enos (Ch. 5) shows a covered compote.

The pattern comes in the clear only, in the four-piece creamer set, water pitcher, egg cup, footed salt without cover, several oval dishes, high cake plate, wine, cordial, many covered and open high and low compotes, etc.

## 27. CURLED LEAF



A dainty pattern typical of an early era in our American glass is represented by this creamer, similar to that of many other contemporary designs. The glass is clear and bright and of average weight but there is very little resonance.

The ovoid body tapers gently to the high panelled stem and the foot below is broad, flat and rather thin. The stem is nine-panelled, each panel splayed against the base of the body in a broad point forming together a star, ending below the stem in a nonagonal shelf on top of the base.

The high-arched applied handle is not massive and ends below in a rather short crimped base stamped with two cross-bars.

The rim is nicely arched and the lip very broad and shallow. Practically the whole upper half of the body is plain, with a shallow bevelled edge with a raised hair

line beneath separating it from the patterned half below which is almost imperceptibly depressed below the upper half, as in many early patterns.

The pattern consists of a complex motif appearing thrice on the creamer but so cleverly joined as to appear continuous, each section consists of a spray of foliage and small flowers, one leaf curled back plume-like, which might be regarded as that of the chrysanthemum, from which the pattern gets its mistaken name, another leaf is pinnate with large terminal leaflet and smaller side ones, the third also with leaflets but the terminal is small and tripartite. The small flower, which appears but seldom, is like that of the tulip.

Each mold line is made to simulate a vertical stem, from which rise side leaves, with an erect flower at the top. In order to avoid the confusion which might arise from using the words *tulip* or *spray*, the writer is designating this pattern from the most conspicuous leaf, "Curled Leaf."

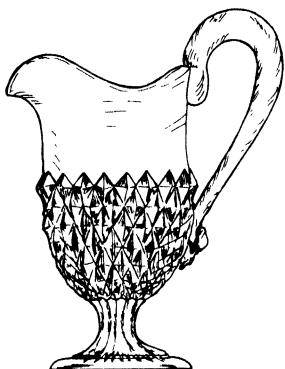
3-part mold,  $5\frac{7}{8}$  in. high

This pattern is sometimes called "Chrysanthemum Leaf" but it is quite different from

that authentic Sandwich pattern. That pattern is far less attractive than the present one, the long, clumsy formalized ragged leaf scrolled at the base, with a row of beading down the middle, a single motif used on the body indicated on the shards preserved at the Massachusetts Institute of Technology.

The present motif is similar to that of "Bleeding Heart," "Clematis," etc., but where it originated is not known to the writer.

## 28. SAWTOOTH



This graceful creamer belongs to a middle period in this design, being later than the one shown in Lee (Pls. 40, 41) and Kamm 17, in those creamers, which are not alike, the pattern extends nearly to the rim, while on the present one it extends little more than half way.

This piece is clear, fairly heavy and thick, but without resonance whereas older creamers are much more massive, disagreeable to hold because of the sharpness of the diamonds, heavy, thick, and have a fine tone when struck.

The body is ovoidal, tapering in to the high stem which has nine rather faint flat panels ending above on the body in tiny V's and below at a shelf on the base but for the most part petering out before reaching those places. The underside of the base is impressed with a 16-rayed star which stops nearly a half-inch short of the margin.

The rim is saddled and the lip rather low, very broad, and slightly depressed at the end. The handle is applied, very thick and wide at the top, tapering to a slender base, the turned-up tab stamped with two cross-bars.

The pattern consists of nine horizontal interlocked rows of diamond-point, the top row the largest, tapering down to a basal row of small squarish ones, the top row is fairly high and sharp but lower rows have softened margins and blunt tips.

3-part mold, 6 in high

"Sawtooth" was made by the New England Glass Company, and at Sandwich over a long period of years and without doubt was also made by several factories in the Ohio Valley, so that the origin of a particular piece is practically impossible to trace. (See discussion, p. 34.)

## 29. HOBBS DIAMOND AND SUNBURST

This version of the well-known "Diamond and Sunburst" pattern was made by Hobbs, Brochunier and Company, of Wheeling, W. Va., the illustration shown here being taken from an old undated catalog of that company, dating probably from the first few years of the 1880's.

The pattern comes in glass of average quality but very light in weight for the size; however, it has a good resonance. The body is inverted bell-shaped on a fine high stand with a broad flat base. The stem has six flat panels ending above at the straight shoulder at the base of the body, and ending below at a shallow shelf atop the base, the panels are twisted through the stem to an exceptional degree.

The handle is larger than usual, oval from the side, panelled with softened edges save down the front and back mold lines which are sharp, and at the upper outer corner there is an enlargement for the insertion on each side of a high hob.



The rim is horizontal, rising sharply at the handle and over the frontal third for the lip, which is small and of average width at the end. The upper third of the body is clear, demarked from that below by a wide groove with a thin raised line through its middle. A wide band of pattern runs around the body from middle to base, composed of long diamonds touching at their sides, each raised and filled with small diamond point; above and below these diamonds are long fluted rays.

3-part mold, 6 in high

The pattern is illustrated in many pieces, the four-piece creamer set, compotes, nappies, etc., in the clear only.

A firm called Barnes and Hobbs Glass Company was formed at Wheeling, W. Va., in or just prior to 1845, by two workmen from the plant of the New England Glass Company, East Cambridge, Mass., John L. Hobbs and James B. Barnes; deaths and transfer of management to sons followed, and in 1863 the firm name became Hobbs, Brochunier and Company, Charles W. Brochunier said to have been a secretary in the older firm rather than a glass-worker or relative, as was usually the case.

This company flourished, innovated new methods, and put out beautiful glass, blown and pressed, specializing in brilliantly colored blown work in "coin spot" (elsewhere called "polka dot" and inverted "thumbprint"), "amberina," satin finish, "hobnail," etc. They made pressed glass in color, sometimes in two colors, their catalog showing the plain daisy-and-button with red bodies with amber rims, they made chandeliers, ruby cuspidors with opalescent rims, and also a "lace glass" made by inserting actual lace between layers of glass, the lace disappearing during the process but leaving its delicate pattern in the finished glass.

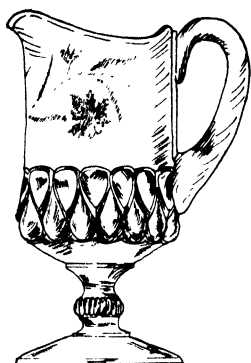
This plant is said to have been the first to make "hobnail" glass, but the name used by the workers was "shoepeg," not "hobnail." What the workers called "hobnail" we know today as "Daisy and Button" in its multifarious forms, whether the "hob" was a play on words from the name of the makers, combined with *nail* for "The Nail City" or whether it applied to the hobs on the boots of the time is mere conjecture, "Hobnail" being applied to the glass after it was in circulation.

At some late period, probably after 1885, the firm name was again changed, becoming The Hobbs Glass Company, this company putting out many standard patterns, such as "Tree of Life," "Plain Daisy and Button," "Frances" a beautiful blown satin-finish hobnail pattern, blown amberina glass, etc. The company was merged with the United States Glass Company in 1891, the name appearing in the list of sixteen plants as "Hobb's Glass Company."

### 30. TEARDROP AND THUMBPRINT

This pattern is sometimes called by the above name by dealers although it is also confused with "Crystal Wedding" (see p. 74, this book). It is true the design is similar, but shapes of the latter are generally square in cross-section, only a few tankard-form pieces coming round in cross-section, the pattern on the latter, too, is much coarser than here, and each loop in the upper row is sliced off leaving a bevelled frame, the space inside rather deeply concaved; in "Crystal Wedding" there is no bevelled frame and the interior of the loop is not concaved but practically flat. The present pattern was made by the United States Glass Company, appearing in a catalog of early date, soon after the merger, as No. 15032, made in "Factory F," this being the old Ripley and Company, of Pittsburgh, plant, where without doubt the pattern had been made before the merger.

The pattern was made in about twenty-seven pieces, plain or engraved in a single pattern, many flat nappies and bowls, four high covered, four high open, four low covered and as many low open compotes, half gallon tankard, celery vase, molasses can,



salt and pepper shakers, goblet, wine, cake dish, pickle dish, etc. It was made in a deep purplish blue as well as in the clear and possibly in other colors, the pattern on the blue enamelled in white.

The creamer is an attractive one with a cylindrical body on a high stand with a plain nearly flat base; the stem is bulbous through the middle with short vertical ribs, the rest of the stem terete, with a shelf above on the body and below on the base.

The plain oval terete pressed handle is placed on a long narrow shield. The rim is slightly curved and the lip very short and rather low.

The upper part of the body is plain but around the lower two-thirds is a wide horizontal band of pattern in high relief in ribbon-candy fashion, reversed tear-drops at the base, the figures fitting into them from above deeply indented puntys oval at the top, pointed below.

3-part mold,  $6\frac{1}{4}$  in high.

### 31. PALING

The attractive creamer shown here has for its chief decorative motif a wide band of what resembles doubly pointed stakes side by side bound through the middle with wire to form a tight fence or palisade or stockade or paling, as used in our Colonial days. The writer knows neither the original nor other name for the pattern, which appears to date from the Eighties; the name is that used by Millard (Goblets, I)

The creamer is of average weight and thickness, better than average clarity, and it has a bell tone when struck. The body is deep inverted bell-shaped on a stand of good height, with plain flat base below. The stem is ringed at the top and directly below is a melon-shaped band of vertical ribbing, each rib rounded off at both ends.

The handle is oval from the side, four-panelled, all margins softened, and at the upper outer corner is a projecting plain nub; at the upper body attachment is an unusual bracketing with five little spreading nubs, and the base shows brief angular bracketing.

The rim is unevenly and broadly scalloped, the lip high and the lip slightly depressed. Around the body an inch, more or less, below, is a wide horizontal raised band flanked top and bottom by a very narrow fillet with minute vertical ribbing.

The fence motif consists of uniform raised vertical ribs, crossed through the middle with a horizontal row of sunken diamond point, each rib slid off diagonally.

3-part mold,  $5\frac{7}{8}$  in high.

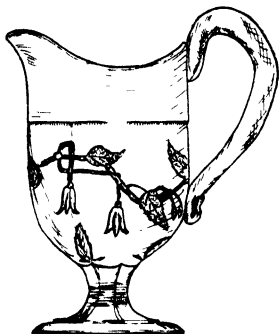
The various motifs of this pattern are nicely correlated, and it probably comes in a goodly number of pieces.

This creamer is used through the courtesy of the owner, Mrs. George Wittenborn, of Lyme, N. H.

The design suggests "Icicle" (Lee Pls. 19, 20, 22 and 23), "Blaze" (Lee, Pl. 13), and "Stedman" (Lee, Pl. 13), all with "pickets" set close together; it also resembles "Picket Band" and "Herringbone Band," in this book, pp. 33 and 20.



### 32. CLEMATIS



One of the early floral designs, this one is similar in character to the many others; it comes in good, clear glass of average brilliance but with little resonance. The ovoidal bowl of the creamer rests on a stemmed base of good height, the stem with six panels ending above on the body in curves and below at a shelf on the base; the panels are slightly twisted, not an uncommon feature in early designs.

The early applied handle is massive in character, rather angular above in this particular piece although, of course, no two applied handles were ever identical.

The rim is slightly saddled, rising high in front to the blunt lip. The upper inch, more or less, of the body is clear, a horizontal line demarking it from the rest of the body, and below this line is a faint band of minute vertical ribbing.

A wavy vine with woody bark, in good relief, trails over the lower part of the body in continuous line, from which branch off at right angles long flower-stems and woody leaf petioles, the leaves are slightly raised, veined and stippled and the flowers bell-shaped, three drooping petals showing, emerging from a basal bead. Twin fat buds hang from behind some of the leaves. An unusual feature for the series of floral patterns is the row of leaves standing upright from the base at the top of each alternate stem panel. 3-part mold,  $5\frac{1}{2}$  in. high.

"Clematis" comes in rather fewer pieces than usual—the four-piece creamer set, water pitcher, goblet, sauce dish and possibly a few others.

Like many other early patterns, this one was probably made over a decade or more, possibly 1875-1885, and may come with pressed as well as applied handle.

The pattern is similar to "Lily-of-the-Valley," "Bleeding Heart," "Chrysanthemum Leaf," "Currant," "Barberry," etc. Mrs. Lee shows it on Pl. 75 and Enos on Ch. 5; it is probably Sandwich.

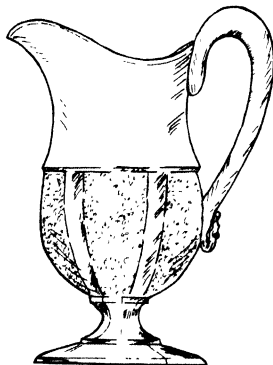
"Clematis" is frequently confused with "Fuchsia," but the two are quite different; fragments of the latter, from the Sandwich factory, show typical fuchsia flowers, drooping, with long stamens and pistil, foliage of the two patterns very similar.

### 33. STIPPLED BAND

This name is used for the illustrations in Lee (Pl. 107), where spooner, and covered sugar and low compote are shown, with finials identical with those of "Pressed Leaf," "Scroll," "Grape and Festoon," "Fig," and probably other authentic Sandwich patterns, showing a complete acorn and one with the nut missing.

However, the name does not apply to this piece for a band of stippling is missing, the lower half of the body showing stippled vertical panels alternating with narrower uprights plain and concaved slightly outward.

The creamer is a fairly thick and heavy piece in clear bright glass but devoid of resonance. The long ovoidal bowl rests on a high six-panelled stand on a broad flat base; the stem is shelved on the bowl and on top of the base, this being a convenient method of demarking stem panelling from body and base. The upper half of the body is somewhat constricted and plain,



separated from the lower by a bevelled line, the stippled panels below slightly depressed, the stippling in depressed beading.

3-part mold, 6 in. high.

This pattern, in the clear, comes in the four-piece creamer set, several high and low covered and open compotes, and without doubt in a water set with goblet or tumbler and many other pieces.

It is very similar to "Stippled Panel and Band" (Kamm 1:16), differing chiefly in that the horizontal band of stippling is missing here.

Fragments are to be found at the Massachusetts Institute of Technology, taken from the Sandwich site; the stippling is in depressed beading, as here and rims of certain pieces, probably compotes, are thick and flat, with cabling on the sloping rim.

### 34. FROSTED BLOCK



This pattern is shown here for several reasons; it dates back only about thirty years but has been in continuous production since that time by the original company, the Indiana Glass Company, of Dunkirk, Ind. and should be purchased with this fact in mind.

In rather recent years it has been made in a faint pink, a disagreeable yellow-green and in apple green. It comes in many pieces, the four-piece creamer set, milk and water pitchers, flat nappies with high bend-in sides, and without doubt in goblet, tumbler, and some of the fancy pieces typical of late glass—vases, rose bowls, ice creams, salt and peppers, etc. The writer used the milk pitcher in Kamm 1:96.

However, the pattern is used again because the creamer is so much more attractive a piece, with none of the stolid clumsiness of the former; indeed, all other pieces the writer has seen are most attractive, the cool, frosty, burry appearance adding to the charm of dainty rather small shapes.

4-part mold, 5 in. high.

## PATTERNS

### *GROUP II*

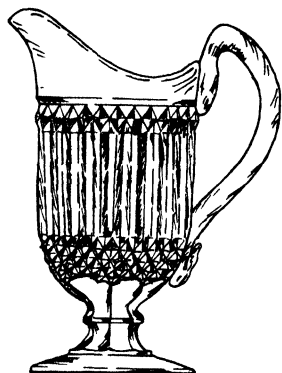
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|-------------------------------|------------------------------|
| 35. PRISM WITH DIAMOND POINTS | 54. JUBILEE                  |
| 36. TULIP                     | 55. JARDINIERE               |
| 37. WAFFLE AND THUMBPRINT     | 56. ROSE SPRIG               |
| 38. LOOP                      | 57. PANELLED FORGETMENOT     |
| 39. BAROQUE                   | 58. LITTLE BALLS             |
| 40. ROCHELLE                  | 59. BEADED FINE CUT          |
| PRINCESS FEATHER              | 60. TWO PANEL                |
| 41. EXCELSIOR                 | 61. LEAFLETS                 |
| 42. BERRY CLUSTER             | 62. BUTTERFLY WITH SPRAY     |
| 43. PICKET BAND               | 63. SMOCKING BANDS           |
| 44. SAWTOOTH                  | 64. BLOCK AND RIB            |
| 45. LATIN CROSS               | 65. BROKEN BANDS             |
| 46. SUNK PRISM                | 66. SWIRL                    |
| 47. SWAN                      | 67. RAY                      |
| 48. NAIL CITY                 | 68. FLEUR-DE-LIS AND TASSEL  |
| 49. SHERATON                  | 69. CENTRAL, 438             |
| 50. QUEEN                     | 70. DRAPED JEWEL             |
| WINDSOR                       | 71. U. S. COLONIAL           |
| 51. CANE                      | 72. FLOWER AND QUILL         |
| Gillinder and Sons            | 73. PLEATING                 |
| 52. CABBAGE ROSE              | 74. DAISY AND BUTTON, CROSS- |
| 53. EMPIRE                    | BAR                          |

## GROUP II

Patterns with standards of moderate height include many dating from the Sixties and Seventies, for massive bodies precluded stems of excessive height; however, styles of the period demanded standards wherever possible.

Bases are generally nearly flat, circular, and plain; a few here are deep and hollowed beneath; while stems are either plain and terete or flat-panelled, stepped down from the bodies with shallow shelves.

### 35. PRISM WITH DIAMOND POINTS



Shards of this pattern and many others were found on the site of the first building of the Boston and Sandwich factory by Mr. Francis L. Wynn, of Sandwich, Mass. and acquired by the Ceramics Department of the Massachusetts Institute of Technology. A goblet is shown by Mrs. Lee, Pl. 96.

The creamer illustrated here is an early one but is not thick and massive like some of the early patterns; however, it is rather thick, clear, brilliant, but with no resonance whatever. This, however, may be a second edition of the pattern for the Sandwich shards are much thicker, but of what pieces, of course, can only be guessed.

The body of the creamer is cylindrical, tapering in gradually to the good stem, the base below being flat and circular. The stem widens through the middle and has six flat panels ending on the body in uneven scallops and in a shelf atop the base.

The handle is applied or, as the glass-makers say, stuck, with two short cross-bars on the crimp; the upper part is thick and wide, and, on this piece, angular. The rim is saddled, rising high in front to the scoop-like lip.

The upper inch or less of the body is clear, a wide bevelled line marking it off from that below, and a wide band of pattern extends from thence to just below the handle, composed of long narrow vertical "prisms" pointed at both ends, with a row of diamond-point at the top and three complete graduated rows at the base, with a partial fourth to effect the broad curves across the top of the stem panelling. Edges of the prisms and diamond points are not sharp but well smoothened.

3-part mold,  $6\frac{1}{8}$  in. high.

This pattern may have been made elsewhere than at Sandwich, for many Sandwich workers migrated to the Pittsburgh and lower Ohio Valley districts, taking the older patterns along in their heads, for there were no copyrights, or actually carrying the molds westward.

### 36. TULIP

Pieces of fine old patterns such as this one are rare in shops, for most of them have long since been placed in more or less permanent collections. The creamer in "Tulip" is not massive like that of many contemporary patterns, although it is fairly thick, with a stout stem and base; it is clear and brilliant and has a fine ringing bell-tone when struck.

The body is cylindrical on a fine high stem with a thick base on the underside of which is impressed a large 14-rayed star. The stem has six wide flat panels arched across the top on the body and below on the shelf atop the base; the panels are slightly twisted through the stem.





The rim is saddled, rather low at the back and rising sharply to the high lip in front. The handle is applied, with a tab below. The body is divided into two sections by a horizontal line an inch or more below the rim, the upper section plain, the lower carrying two motifs blended to form a whole covering most of the body. Three large "tulip" flowers rise from the "shoulder" above the stem panelling, reaching the horizontal line near the top, spreading their three petals widely to meet those of the next flower. Each petal is raised, with softly margined lines scored down its length; the central petal has a raised line down the middle. At the base of each flower is a long raised bar which aids in differentiating this pattern from other somewhat similar ones.

There is a large triangular space between each two flowers, reaching about half way up, and this is filled with diamond point, the uppermost point drawn out above.

4-part mold, 6 in. high.

"Tulip" was made in many pieces, all of which command astonishingly high prices; it was made in lemonade glass, two tumblers, goblet, cordial, many compotes, milk and cream pitchers, egg cup, two salts, decanters, etc

Chipman says the pattern was made at Sandwich from 1840-1850 and Bryce Brothers, of Mt. Pleasant, Pa. have data showing that it was made by their immediate predecessors, Bryce, Walker and Company, "during the Civil War." However, whether either of the above is identical in detail with the piece shown here is not known. The writer found three variants of the pattern among the Sandwich fragments, none of them identical with the present illustration; (1) one shows diamonds below between the petals but each diamond has a flat top rather than the sharp one shown here; (2) another shows vertical depressed flutes in place of the diamonds, the rim broadly arched, and (3) a light weight fragment with small scallops on the rim and narrow petals below, the basal pattern not shown.

Mrs. Lee shows many pieces and their variants and Enos a low covered compote on Chart 4.

"New England Pineapple" is very similar to "Tulip," differing in the diamond-point pattern below between the flowers (Lee, Pls 42, 52, 53); this is a Sandwich pattern as indicated by fragments.

A variant (Lee, Pl. 50) shows a celery vase with four flowers instead of the regulation three, with deep unevenly scalloped rim in place of the evenly scalloped one, star on the underside of the base, and an arch across the top of the stem panels; the writer has a similar celery vase with no star, no stem arch, with only two flowers, the space between them filled with a long slender "O" in very high relief and with deep-sunk middle, the rim broadly and evenly scalloped.

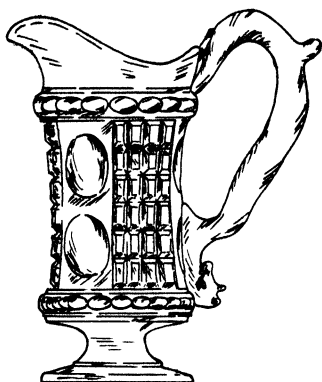
### 37. WAFFLE AND THUMBPRINT

This is one of the early massive patterns which were made of very heavy flint glass with brilliance and resonance which have never been excelled in our American glass.

The creamer is a cylindrical piece on a good stand with a base smaller but thicker than the average; the handle is massive, with curves not often found, a nub projecting from the upper outer corner and a basal crimp also with projecting nubs, the stem just above very narrow.

The rim is curved, higher at the back, the lip broad and high. Half an inch or so below the rim is a thick horizontal band with a similar band at the base of the bowl, each impressed with oval thumbprints, those below slightly smaller.

Between the two bands the body is divided into six vertical sections, alternate sections alike; in one panel are two large slightly depressed thumbprints one above the other and



beautiful piece illustrated here is used through the courtesy of Mrs. John Litten, of Coalrein, Ohio, in whose family it and the matching spooner have been treasured possessions for generations.

the adjacent panel is filled with uniform small elongate waffles or blocks with high bevelled edges, in four vertical rows and six horizontal.

3-part mold,  $6\frac{1}{2}$  in. high.

This pattern, dating from the Fifties and Sixties, comes in the clear only, in pieces typical of the early patterns, two decanters, water and whisky tumblers, wine, cordial, goblet, egg cup, celery, creamer, sugar, spooner, butter dish, and also in a high open and low open compote; all command high prices.

Four pieces in the pattern are shown by Mrs. Lee (Pl. 10), and Enos shows the goblet (Ch. 7); Mrs. Lee says the pattern was made by the New England Glass Company and shards of it at the Mass. Institute of Technology prove that it was also made at Sandwich; the creamer shown here, however, is believed to have been made in the Ohio Valley around Wheeling, W. Va., and the

### 38. LOOP

This fine old pattern dating from the Sixties is the precursor of a group of so-called "loop" patterns covering some forty years of American glass-making. The creamer shown here is a beautiful piece, heavy, fairly thick, brilliant but with only a fair resonance.

The large bulbous body rests on a stout stem and base, the stem or waist broad and shallow, with six flat panels joined to the body in unusual lines and ending below on a six-sided shelf on top of the rather wide thick, circular base which is plain on both sides. The panels are twisted through the stem.

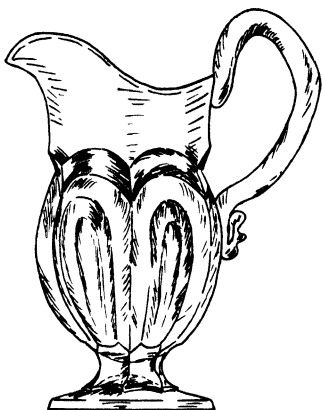
The handle is applied and is placed high on the body, with a wider bend than usual and a smaller tab below, which is stamped with two cross-bars. The rim is nicely arched and the lip high and rather narrow.

The upper inch or more of the body is plain and below this begins a series of six broad horizontal arches, each with deep bevelled surface, and below this are six long, wide contiguous arches reaching the panelling of the stem, each arch or loop open at the bottom and outlined with a wide bevelled band not, however, flat, as usual but slightly bent. The space inside is slightly sunken, especially around the margins, the inside nearly flat.

3-part mold,  $6\frac{3}{4}$  in. high.

"Loop" is well-known and comes in pieces typical of its early period, high covered and high open compotes, flat covered compote, goblet, plate, lamps, four-piece creamer set, etc., probably including decanters, egg cups, etc.

Mrs. Lee illustrates the goblet (Plate 1) and a high and low compote and also a plate (Plate 4), and Enos shows the high open compote (Chart 1) and the goblet (Ch. 3). Mrs. Lee says the pattern was made at Sandwich but the writer failed to find fragments



among those preserved from the Sandwich factory at the Massachusetts Institute of Technology; this piece was purchased in Wheeling, W. Va., and is believed there to have been made in the Ohio Valley, many of the moldmakers migrating thence from the eastern seaboard.

### 39. BAROQUE



The creamer shown here represents one of the massive old flint patterns typical of the 1850-1860 period; the glass is thick, heavy, brilliant, but it has little resonance. The piece resembles the three-mold blown, or insufflated glass, the pattern very similar to the baroque scrollings typical of that ware, but this piece is smooth on the inside, and shows three mold-marks down the entire length outside.

The body is long ovoidal, resting on a stout pedestal base, the foot stamped beneath with a 20-rayed star, the middle of which is obliterated and smooth. The stem is unpanelled and there is a shelf both above and below the narrowest part.

The rim is saddled, rising to the handle, and the lip is not much higher than the rim at the back but the lip is unusually long from the side, shovel-like, broad at the end.

The massive but not over-large handle is crimped below, with four cross-bars. The upper inch, more or less, of the body is clear, a bevelled line demarking it from the rest of the body.

Two separate decorative motifs blend to form a whole, covering the body up to the bevelled line, three of each; down each mold-line is a long raised figure with double curve at the top, the base split, the ends curving outward, with a diamond-shaped lozenge just below the middle with spreading curves just above. Between each of two of these figures is a much larger "baroque" fleur-de-lis with many curves in high relief, each curving member high-spined down the middle.

3-part mold, 6 in. high.

This creamer is used through the courtesy of the owner, Mrs. Vivian Ericson, of Ypsilanti, Mich., who supplied the name, which cannot be verified elsewhere by the writer; shards of the pattern were not found at the Sandwich factory, and its origin is unknown to the writer.

### 40. ROCHELLE PRINCESS FEATHER

This pattern is known by both the above names and preference cannot be given either one; it was known prior to 1864 as "Rochelle"\* and this name is used on the numerous old plates reproduced by Mrs. Lee (Pls. 19, 23, 24, 155, and 184) from old Bakewell, Pears and Company catalogs.

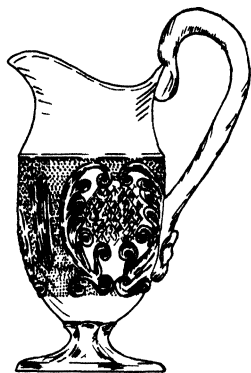
The pattern was also made at Sandwich, but at what exact time is not known, and shards from the Sandwich site, now at the Mass. Institute of Technology, are labelled "Princess Feather". Mrs. Lee shows other pieces of the glass on Pls. 109, 112, and 135, called "Princess Feather". The pattern also goes by the names "Prince's Feather", and "Lacy Medallion".

The creamer shown on Lee, Pls. 19 and 155 are quite different, the former apparently a later version, for the Pl. 155 piece has a rather slender body, the pattern beginning at the lower attachment of the handle, the basal crimp of the handle a very long one stamped with many cross-bars, whereas the piece shown on Pl. 19 is fatter-bodied, the

\*Rhea Mansfield Knittle, *Early American Glass*, New York, 1927.

pattern begins half-way between the handle attachments, and the applied handle is quite differently shaped, with a lower tab much abbreviated.

The creamer illustrated here, however, is still different; it shows a rather long slender body, the pattern beginning between the handle attachments, and the applied handle between the other two in shape and basal crimp.



The glass of this piece is clear and bright but not brilliant; it is rather thin and light in weight for so early a piece and it has no resonance whatever. Earlier pieces, however, are probably much more massive and have a decided ring.

The long slender ovoidal body rests on a rather low stand, the base flat and plain; the stem shows six flat panels, each arched across the top and fading away into the base. The applied handle is stamped on the basal crimp with two cross-bars.

The upper inch or more is plain, a horizontal line separating it from the rest of the body, which is slightly depressed so that the high-relief pattern is even with the top-portion; just below this line is a tiny band of almost microscopic vertical ribbing.

The pattern consists of a large scrolled medallion, appearing thrice on the creamer, each two figures separated by a cluster of vertical "pleats" of graduated lengths, pointed at each end. Each side of the medallion is an elaborate plume or scroll in high relief, and the inside contains diamond point. The background of the body consists of dewdrops or tiny beads arranged neatly in horizontal rows.

3-part mold, 6 in. high.

"Rochelle" must have been a popular pattern for it is not as difficult to find today as most of its contemporaries, nor does it command so high a price for it was probably made over a considerable period. It comes in the four-piece set, water pitcher, goblet, berry bowl, sauce, celery vase, several compotes both high and low, covered and open, plates, nappies, egg cup, footed salts, etc.

## 41. EXCELSIOR

"Excelsior" is known to have been made at three factories, but from the amount of it still on the market, it was probably made at many others; shards were found on the site of the Sandwich plant, it appears in a catalog of McKee and Brothers, dated 1868, and also was made by C. Ihmsen and Company, of Pittsburgh, in 1851\*; the writer found no record of its having been made around Wheeling, W. Va.

The creamer illustrated here is a ponderous piece weighing 29 ounces! It is thick and heavy, brilliant, yet with less resonance than one would expect. The writer has other pieces in the pattern, however, of much finer quality with a high, sharp sound when struck.

The body is large, long-ovoidal in shape, tapering to the waist, and it rests on a small plain circular base which is perfectly flat below save for the deep indentations of the 32-rayed star, obliterated in the center.



\*Antiques, 34:202, August, 1938.

The massive handle is applied, the basal tab stamped with two cross-bars. The rim is deeply saddled on each side and the lip is high and broad. A very wide bevelled band an inch or more below the rim divides the body into two parts, the pattern below covering the body down to the shelf atop the base. The upper of the rows of pattern consist of very large oval "thumbprints" deeply concaved and with bevelled sides, the lower row similar to it but extending down through the waist to the shelf below. Between each four prints is a large diamond with small flat top.

3-part mold, 6½ in. high.

"Excelsior" in the clear only, comes in goblet, flat and footed tumbler, wine, cordial, celery vase, egg cup, two bowls, two compotes, four pitchers, decanter, candle-stick, bitters bottle, medicine bottle, vases, etc. Pieces vary greatly in quality from the various factories and at the various periods of manufacture, some found in very fine clear glass, with sharp margins, others in poor wavy bubbly glass with greenish tint and poorly defined margins, and still others of quality between the two extremes.

The same piece from different plants varies greatly in shape and several creamers are known different from the one shown here, the body less slender, the top less massive, and the motif differently shaped with the small diamonds varying from sharp-pointed pyramids to those with broad flat tops.

## 42. BERRY CLUSTER



A pattern the whole of which is subdued the better to emphasize the unique and beautiful motif down the front, this design has as its sole decoration a cluster of fruit and foliage in an almost complete relief reaching nearly from lip to shoulder above the stem. The group is made up of a large "woody" ring laid flat against the body, with another similar ring suspended through it at right angles; flanking this second one, and splayed against the body are long sharp-pointed hair-lined leaves, while below the ring a single leaf stands out at right-angles from the body with a similar one on the body at each side. At the base is a cluster of tiny fruit which might be a single blackberry or a compact cluster of small grapes although the foliage resembles the berry and is not the tri-partate foliage of the grape.

The body is inverted bell-shaped, widest at the curved rim and tapering to the stem, the latter with ten flat panels, each arched across the top and ending below at a shelf atop the plain rather small circular base.

The handle is most attractive and simulates a woody vine, tentacles splayed on the body both top and bottom.

2-part mold, 5½ in. high.

The provenience of this piece could not be learned although it was shown to many glassworkers who had been in the plants half a century, more or less. The sugar bowl is known, which presupposes also the spooner and butter dish for sets of four pieces were the rule. This beautiful piece is the property of Mrs. Vivian Ericson, of Ypsilanti, Mich.

## 43. PICKET BAND

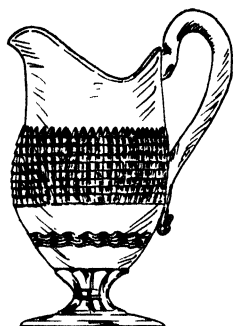
The above name is used by Millard\* hence followed here although the pattern resembles the overlapping tiles on a roof each one convexed outward through the middle rather than the paling of a fence. The creamer is a dainty, compact little one, in good, clear glass, rather light in weight and without resonance.

The body is ovoidal on a fairly high stand, the stem panelled in nine flat sections,

\*S. T. Millard, Goblets, Topeka, Kans., 1938.

ending above and below at shelves; the stem is slightly twisted. The base is plain, with no pattern beneath.

The rim is deeply saddled, rising high at the back and to the high rather constricted lip in front. The handle is applied, broad across the top, with a tab at the base stamped with one cross-bar.



The pattern consists of a band nearly  $1\frac{1}{2}$  in. wide through the middle of the body, with a wavy raised band half an inch below. The wider band is made up of ten horizontal rows of wavy raised plain and seemingly overlapping plates, the top row toothed upward. The narrower band has three close-set wavy lines.

3-part mold,  $5\frac{3}{4}$  in. high.

This pattern comes at least in the four-piece set, which the writer possesses, and without doubt there are many more pieces; the spooner has an evenly and coarsely scalloped rim, the covered sugar and butter dish have as a finial a large plain sphere supported high on two out-curving brackets. The pattern is spoken of as "one of the Picket variants."

The pattern dates without much doubt from the Seventies, but by whom it was made the writer does not know. It comes in blue also. The wavy lower band is identical with that appearing on the authenticated Sandwich "Ripple".

The slight twist in the stem is characteristic of many contemporary patterns, such as "Abrabesque", "Grape and Festoon with Shield", "Roman Key" (this book, p. 18), etc.

#### 44. SAWTOOTH

"Sawtooth" has been in continuous production in one factory or another from earliest press glass times to the present so that it is almost impossible to state the origin of a particular piece. The creamer shown here is one of the later variants, in no way comparable to the early massive, brilliant glass with very high sharp diamond point and a fine tone when struck. Pieces of the type shown here come in glass of only average thickness and clarity, and have a hollow sound when struck.

This creamer has a deep ovoidal bowl on a good stand with a rather thick flat base hollowed in the middle below to the stem. The stem has six flat panels ending above at a shelf on the body, each panel arched across the top, and ending below at a similar shelf on the base.

The rim is slightly depressed near the back on each side and the lip rises vertically in front. The handle is pressed, oval from the side, panelled, with a flat top for thumb-grasp.

The upper inch or so of the body is plain, while the rest is covered with diamond point graduated from large at the top to small at the shelf above the stem, eleven horizontal rows in all, not sharp at the tips.

3-part mold,  $5\frac{7}{8}$  in. high.

This version of the pattern comes in many pieces, in clear and in milk glass, both chalk-white and with a fire-glow; it dates probably from the middle Eighties. Buyers should differentiate between the early types, in brilliant, resonant wares with high, sharp-pointed diamonds, with much less graduation in size from top to bottom or from margin to center than in the later wares. Earlier wares have pattern covering most of the piece, (Lee, Pl. 40), while on later variations the diamonds extend only two-thirds the way to



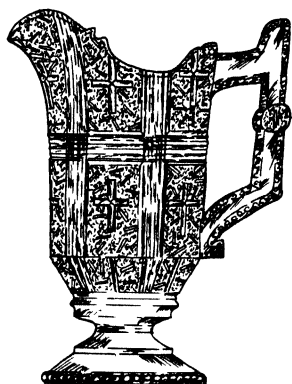
the top (Lee, Pl. 41, Enos, Ch. 1). Three early-type creamers, all with early applied-type handles are shown by Lee, Pls. 40, 41, Kamm 1:7, all differing radically in details since they were probably made by different companies. The stems are panelled, in from six to nine sections, ending above at a shelf or blending directly into the diamonds. Some pieces show a rayed base, some are plain. Another Sawtooth is shown on p. 22 of this book.

Enos shows (Ch. 1) an elongate covered dish with end-handles having a lion's head with large ring in the mouth, with smaller, double-headed lions as a top handle on the cover, the same dish shown less distinctly by Lee, Pl. 41.

In spite of the generally accepted statement that "Sawtooth" was not made at Sandwich, fragments were found under the old pavement on the site of the first factory; those preserved at the Massachusetts Institute of Technology are very thick with a fine tone and come in transparent, clear yellow and opaque light blue. Edges are mitred.

The pattern is known to have been made over a long period by the New England Glass Company where it was called "Mitre" and it was also made by the McKee and Brothers Company of Pittsburgh and by many other plants; it is often called "Pineapple", a smaller diamond-point called "Grant Pineapple" and "Diamond Point".

## 45. LATIN CROSS



This unusual pattern may have been made to commemorate some ecclesiastical celebration but what, the writer does not know. The elaborate creamer is a large cylinder set on a many-shelved stand with a deep, sloping hollowed base.

The glass is clear, shining, of good weight and has a hollow resonance. The bowl slopes sharply from a shoulder to the narrow waist with many gradations in the lower half; there is a plain shelf below the waist and the sloping base is undecorated above or below, save for the row of beading around the outside of the rim. Each large bead alternates with two tiny diamonds, placed one atop the other.

The handle is large and elaborate, as befits the pattern, rectangular in outline with a sloping basal bar having a turned over nub at the lower attachment to simulate that on many of the early applied pieces. The vertical bar extends nearly an inch above the upper horizontal one making a good thumb-

grasp; and there is a large projecting flat circular disc in the middle of the vertical bar, stamped on each side with a small sunken cross surrounded by stippling. Around the edge of each of the flat side panels is a row of large rounded and well-spaced beads, without, however, the double diamonds of the basal rim.

The sides of the body are practically vertical and the rim is elaborately scalloped. The whole body is covered with pattern and divided into uneven blocks by a single broad horizontal band well above the middle of the body and four vertical bands around the body reaching from rim to the shelving above the waist. These bands are reeded and the blocks shallow-bevelled.

Centered in each of the large blocks is a plain Latin cross slightly sunken, the blocks on the sloping base having the vertical bars only, lacking the cross-arms. The background of each block consists of uneven stippling giving it a frosted appearance, and, scattered hit-or-miss on the stippling, are short raised bars like crystalline spicules.

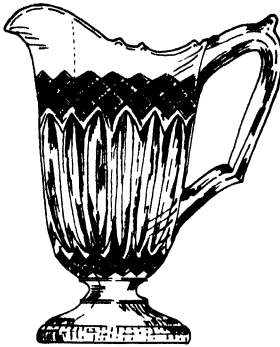
3-part mold, 6 in. high.

There are without doubt other pieces in this unusual pattern, but the writer is unable to offer further information on the pattern. The coarse beading down the handle is not unlike that used on "Archaic Gothic" (Kamm 2:20).

This piece is the property of Mrs. Vivian Ericson, Ypsilanti, Mich.

## 46. SUNK PRISM

While no doubt many creamers are more striking, this one has a great deal of quiet charm; an ensemble of the pattern would never become overpowering, as would some of the more ornate patterns.



The creamer is a fine tall one in clear well-polished glass of average thickness and weight, and with a good hollow sound when struck. The deep interved bell-shaped body rests on a high domed stand with an unusually constricted waist, smooth and unpanelled, with a shallow shelf both above and below. The base is considerably thickened around the rim by a wide raised ring and is plain on both sides save for a very narrow row near the edge underneath of tiny well-spaced vertical ribs, each fifth one slightly longer than the rest; these by magnification of the curve give the effect from the outside of a band twice as wide.

The rim rises on an uneven curve to the rather high lip which is depressed at the tip; three unusual scallops on each side break up the plain rim two on the mid-side and one near the back.

The handle is curved to fit the hand perfectly, and is, roughly, rectangular from the side with a conspicuous upward thrust, a high nub on the upper outer corner serving for a better grasp; the handle is devoid of further decoration.

A wide horizontal band around the body extends from slightly below the rim to the shoulder above the waist; it consists of two parts, at the top three interlocked horizontal rows of diamonds, the smallest at the top, with long vertical inverted or indented prisms below, side by side, each pointed at both ends. The diamonds above are filled with tiny depressed diamond point which is graduated to conform in size to the inclosing diamond. This pattern is repeated in two rows below the prisms.

3-part mold, 6 in. high.

This pattern is rarely seen today, but without doubt was made in a considerable range of pieces; the creamer is used through the courtesy of the owner, Mrs. George Wittenborn, of Lyme, N. H.

The handle is very similar to that of "Jacob's Ladder", "Buckle and Star", "Double Spear", "Chain and Shield", etc., most of these known to be of Sandwich origin; the domed base is similar to that of "Cardinal", "Ribbon Candy", "Barley", "White Oak", etc.

## 47. SWAN

There are many swan patterns, the first probably that shown by Lee, Pl. 77 and Kamm 1:63, a small bird inside a neat, circular, scrolled medallion; this pattern is said to have been made at an unnamed factory at Brilliant, Ohio, now long extinct, and may be found in clear, blue and amber.

Another, later, swan is shown in Kamm 1:92, a bird the full size of the creamer, this one being a product of the Westmoreland Glass Company, of Grapeville (Jeannette), Pa., coming in opaque white, turquoise, and perhaps other colors. Another swan is shown in Kamm 2:81, showing three birds "head on", half the body projecting nearly an inch from the surface; this pattern is to be found in clear, opaque white and deep purple marble glass; by whom it was first made, the writer does not know; the Westmoreland





Glass Company is said to have purchased the iron molds from other old companies and it is making this pattern today over the old molds, in many pieces, including the usual ones and several sizes of vases, toothpick holder, etc., in opaque white and clear, and probably in colors as well.

There is another swan pattern showing a large swimming bird on each side of the creamer and a slightly different one which comes on covered mugs with two fancy circular handles, showing one webbed foot out of the water. Mrs. Lee (Pls. 181, 186) shows swan salts still different.

The creamer shown here represents still another "Swan", and comes in fine quality chalk white opaque glass, with no thin edge showing fire-glow or bluish tint, and it has a fine, sharp metallic resonance. The glass is very thick. The body is inverted bell-shaped flaring out gracefully at the top, with evenly scalloped rim, each scallop extending outward like pie-crust; the body rests on a wide unpanelled waist slightly bulging through the middle; the base is plain and nearly flat.

The handle is large and ungainly, oval from the side, unpanelled but not terete, the basal attachment splayed against the body in a four-petal pattern, each petal pointed. The thick thumb-grasp lies atop the upper horizontal and flares out and up at the end like a cockscomb.

The lip is clumsy, pinched in at the sides, and has an unusual high wing on each side; inside the tip it curved back sharply making pouring the last drop impossible.

Each side of the body is decorated with a single large swan in good raised relief, the bird resting on the water with no leg showing, as on some swan patterns; the feathers are beautifully modelled, especially the raised wing; the bird is flanked on each side by delicate raised vegetation with a large violet half-way up at the front.

The two sides are not identical, all parts differing considerably.

Around the shank of the body and below the water is a horizontal row of raised rectangular blocks.

This pattern comes in at least the four-piece set and may be found in clear as well as in the opaque.

2-part mold,  $5\frac{1}{2}$  in. high.

Opaque white glass is being reproduced in quantity today over the old molds; some students think they can differentiate the old from the new by the bluish edges of the latter; others say the new is dead white throughout, but these generalizations do not hold for one finds brand new pieces showing both characteristics and authenticated old pieces also show both. Some connoisseurs judge by the "feel" of the glass, the general signs of use (not essentially scratch-marks on the base, which are sometimes purposely made to deceive), and the history of individual pieces whether they are new or old, although the last can seldom be accepted *per se*.

## 48. NAIL CITY



This pattern was made by the Central Glass Company and was "put out for the San Francisco Exhibition, in 1881"; it was their No. 555 pattern and came in nappy, water pitcher, goblet, four high covered compotes, the four-piece creamer set, and perhaps other pieces shown in other catalogs than the one the writer saw.

The creamer is similar to many other rather plain patterns, differentiated by the high terete waist and plain rather small base, by the stepped panels on the body and the "nailheads" on the handle, appropriate symbols of "The Nail City".

The illustration is taken from the old trade-catalog, through the courtesy of the Ogalbay Institute, Wheeling, W. Va., which is attempting to collect samples of all wares made in its vicinity.

The Central Glass Company, a company which put out pattern No. 555, was established in 1863; its main plant was located at Wheeling, later at Bellaire, Ohio, just across the great river; this company was one of the many absorbed by the United States Glass Company, in 1891, and for some time was operated as their "Factory O".

#### 49. SHERATON



The above name is used for this pattern by Millard\* (Pl. 127), who says the pattern comes in clear, amber and blue; it probably comes also in yellow and possibly in green; the four-piece creamer set is known and also a long octagonal plate and without doubt the water pitcher to match the goblet; without doubt there are many other pieces.

The pattern dates from the Eighties but by whom it was made the writer does not know. The creamer is a deep inverted bell-shaped one on a good stand, the waist terete with a shelf above and none below on the plain nearly flat circular base.

The handle is oval, terete, plain, with no thumb-grasp at the top. The rim is gently arched, the lip rather long and low.

Decoration is confined to the top of the body, two narrow beaded bands about an inch apart, a row of small scallops dropped from the upper band, each scallop with inner spoking; the rest of the space between the two bands is filled with fine vertical stippling, repeated above the upper band to the rim. Below the lower band is a short band of the vertical ribbing.

3-part mold, 5½ in. high.

#### 50. QUEEN

"Queen" is the original name for this pattern, which appears in a trade-catalog of the McKee Glass Company, of Jeannette, Pa., for 1894; the pattern may also have appeared in other, earlier, catalogs which the writer has not seen. The pattern is said also to have been made by the A. J. Beatty and Sons, of Tiffin, Ohio. It is often spoken of as "Sunk Daisy and Button", being the only pattern of this type with the buttons sunk rather than raised, and dealers generally think this "sunk daisy" pattern was made by a single firm, that of the Beatty's, which, as seen above, is erroneous.

Millard shows a goblet of the pattern, calling it "Panelled Daisy and Butfon", an unfortunate appellation not applicable to the pattern. Mrs. Lee shows a goblet also on Plate 154, (No. 15) without naming it.

The McKee's put out goblet, wine, claret, butter dish, creamer, spooner, sugar, half-gallon and quart-sized water pitchers, small high open compote, and probably many more compotes and nappies. It was made in clear, yellow, amber and sapphire blue, apple green.

The creamer has a long ovoidal body on a good base, the waist wide and terete, the base sloping, hollowed to the waist, and decorated on the outside with a wide band of the pattern repeated from above.

The handle is pressed, roughly rectangular from the side, the horizontal bars both cured, plain and terete, the long vertical slightly incurved, projecting both above and below at the ends, with three parallel ribs down its length.



\*S. T. Millard, Goblets, Topeka, Kans., 1938.

The rim is evenly and coarsely scalloped in points and the lip rises abruptly from the front, trough-like at the end. Around the upper part of the body is a wide continuous band of pattern with three long vertical V-shaped drops down to the waist. The motif is a modification of the Daisy-and-Button pattern but, instead of being executed in high raised buttons and flowers, the pattern is sunk, the buttons rather deeply. Down each of the long V's, the pattern consists of criss-crossed raised hair-lines.

3-part mold, 5½ in. high.

See Page 140 for two more pitchers in this pattern; on this plate is also shown a McKee pitcher called "Windsor", a pattern not described in this book.

## 51. CANE



"Cane" or "Cane Seat" was made by several companies, varying slightly in size, character of the stem, handle, rim, etc., but all practically alike in the pattern. The shards from the site of the first Sandwich factory, now at the Massachusetts Institute of Technology are rather thick, clear, with the narrow bar between each two cane buttons, but the fragments are labelled "Daisy". It was made in a general line of table glass, during the 1875-1885 period, in colors as well as in the clear.

"Cane" was also made by Gillinder and Sons, of Philadelphia and Greensburg, Pa.,\* and also by the McKee Glass Company, of Pittsburgh and later of Jeannette, Pa., appearing in a 1894 catalog of the latter under the name "Hobnail". The half-gallon water

pitcher from this catalog is shown on Page 140 the handle differing from that of the creamer.

The pattern came in clear, yellow, amber, blue and apple green. Mrs. Lee shows a water pitcher similar to the creamer shown here, also a nappy and spooner (Plate 132) and a goblet (Pl. 160).

It will be noted that there is confusion as to the word "Hobnail"; what we call *Hobnail* today was designated "Shoepeg" by glass workers in the lower Ohio Valley, while the Daisy and Button patterns were called "Hobnail", the above being the only known use of the word for the cane pattern.

Gillinder and Sons was founded in Philadelphia in 1861 by William T. Gillinder, a glass artisan who came to this country from England in 1854. In 1863 he joined with Edwin Bennett, a pioneer potter from East Liverpool, O., to form the firm Gillinder and Bennett; in 1867 two sons of Mr. Gillinder bought the Bennett shares and founded the firm of Gillinder and Sons.

The company at first made lighting glassware and almost from the beginning tableware, including much cut glass; they introduced from France the process of acid etching to form the "satin finish" or "camphor glass" first used here at the Philadelphia Centennial in 1876; they made the first "Cinderella slipper" and busts of prominent men in glass.

It is interesting to collectors to know, probably for the first time, that the firm made "Wesward Ho!" and "Lion" shortly after this Exposition, the former being introduced under the name "Pioneer".

The company moved its pressed glass factory to Greensburg, Pa., about 1888 in order to take advantage of natural gas being produced there. Around 1891, the pressed department was merged with many other firms to form the United States Glass Company, James Gillinder, the President, being one of the original directors of the new company.

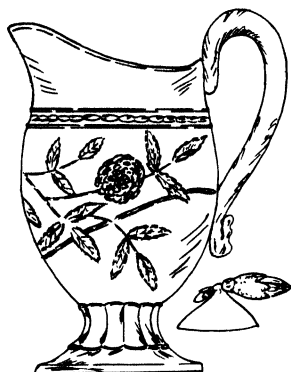
The present firm, Gillinder Brothers, Inc., was founded in 1912 by descendants of the

\*In the copy of Mrs. Lee's book owned by Bryce Brothers, of Mt. Pleasant, Pa., is the notation by a member of the firm now deceased "Made by Gillinder, probably not a Bryce pattern".

original family at Port Jervis, N. Y., the old company, Gillinder and Sons, of Philadelphia soon thereafter disbanded.

The writer is indebted to Mr. James Gillinder, President of the Company, for his courtesy in furnishing the above information about his organization as well as data concerning patterns made by the firm.

## 52. CABBAGE ROSE



The creamer of this pattern is a fine piece, more bulbous than usual for its type, on a rather low, wide stem with plain circular base. The waist is panelled in many small sections scalloped top and bottom.

The rim is saddled and the lip high and broad across the end. The handle is of the early applied type with a crimp below.

Across the body an inch or so below the rim is a narrow horizontal band carrying inside a small pattern of touching ovals. Below this, the body is fairly well covered with a continuous pattern of rose foliage and large full-blown multi-petalled flowers; there are no buds, but a woody stem crosses the whole body.

3-part mold, ? high.

This particular version of the rose motif was made by the Central Glass Company, of Wheeling, W. Va., and was known as Pattern 140. The illustration

shown here was taken from a catalog inscribed in writing on the inside front cover "Samples made for the San Francisco Exposition, 1881. Shipped Aug. 24".

Besides the usual four-piece creamer set, the pattern-book shows no less than eighteen high covered compotes in as many sizes, and one low covered one, all with distinctive finials in the form of a large pointed rose bud with a smaller one at its base. This finial readily differentiates covered pieces from the numerous other rose patterns.

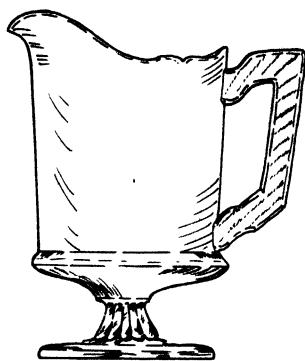
There are also six nappies, four sizes of high flat cake plates, goblet, tumbler, sauce dish, footed salt, water pitcher, pickle dish, egg cup, and cordial. Mrs. Lee shows a goblet, cordial and high covered compote on Plate 122 and apparently she names the pattern.

There is considerable confusion between this pattern and "Open Rose", Lee, Pls. 122 and 123; the chief difference is the fact that on the former the pattern is continuous while on "Open Rose" it is divided into three distinct sprigs with no connections, each sprig with one large full-blown rose and several buds; between each two sprigs is a motif of slender upright foliage. The "Cabbage Rose" shows only the flower, with no buds.

Fragments which show no rose buds and which seem to show a continuous rope-vine are to be found from the Sandwich factory, at the Massachusetts Institute of Technology; who made the "Open Rose" pattern is unknown to the writer.

## 53. EMPIRE

"Empire" was a line made by the McKee Glass Company, of Jeannette, Pa., appearing in a trade-catalog for 1894; it may have appeared also in other catalogs, earlier or later. It came in the four-piece creamer set, in half-gallon and quart-sized pitchers, footed butter dish, many high covered and open compotes, etc. The finial on covered pieces was practically identical with that on "Flute and Crown" (Kamm 2:118), a typical crown with four vertical bands of beads with a larger one capping the top. The latter pattern, however, was the product of another company a mile distant, the Westmoreland Glass Company, of Grapeville, Pa., appearing in a trade-catalog for 1896.



plain tapering tumbler made at Sandwich.\*

The picture of the creamer, taken from the McKee catalog, shows a plain body on a good stand, with flat circular base, the stem with many vertical ribs rounded at each end, and with the base of the body considerably bulged.

The handle is rectangular in outline, with wide flat side-panels diagonally barred and with slightly raised edges. The rim of the body is uneven and the lip typical.

2-part mold, 5¼ in. high.

An adjoining picture in the catalog shows the body engraved across the middle with a leaf and fruit spray. A similar diagonally barred handle appears on "Block with Stars" (Kamm 1:110), which was called "Hanover" in a trade-catalog of the Richards and Hartley Company, of Tarentum, Pa., put out in 1888 in twenty-two pieces.

"Empire" is also the name applied to a heavy

## 54. JUBILEE

This pattern was made by the McKee Glass Company, appearing in their 1894 trade catalog as "No. 132"; in a catalog of around 1900 it is called "Jubilee" and was made in about thirty pieces, the four-piece creamer set, vases, several compotes and nappies, a water set, etc.

The main motif resembles twin powderhorns from the horn of an ox or cow and used by our recent ancestors as powder flasks.

The glass is of good quality, clear, fairly brilliant, of good weight and thickness and with some resonance. However, the margins are rather sharp and roughened, indicating that it was a production pattern, not one of the finer wares which was worked over and polished up to reach a more expensive market.

The body of the creamer is inverted bell-shaped coming in sharply at the base of the bowl to the stem which is broad and shallow; the foot is thick, plain and indented in the middle to the waist. The stem has nine flat panels each ending in a curved line at the shelf above and below the stem.

The handle is large and oval in outline from the side, four-panelled and with a nub projecting from the upper outer corner. Down the middle on each side is a faint raised line and crossing it at intervals are short parallel lines.

The rim is horizontal, flat on top, thickened on the sides, and the lip is unusually small; it is decorated on the outside with a fan spreading from a bead nearly half way down the front, each rib rounded off.

The whole body is covered with decoration, repeat motifs blended to form a connected pattern. The main motif consists of a pair of crescentic "powderhorns" standing erect and facing each other, the motif appearing thrice. Each is in high smooth relief and the long oval between them is filled with depressed diamond point. The diamond-shaped space at the top between their mouths contains a beautiful eight-pointed star in raised outline, the central octagon further housing a tiny similar star. Fan rays fill in the interstices between the motifs.

Near the back between on each side and just below the rim is a large sunburst unusual in that all outline is lacking, the pattern formed by tiny bits of prisms arranged in



\*Frank Chipman, *The Romance of Old Sandwich Glass*, Sandwich, Mass., 1932.

circles, the outer three-sided, then two inner circles of tiny kite-shaped figures, with a raised star in the middle.

3-part mold,  $4\frac{3}{4}$  in. high.

The pattern comes with the "powderhorns" clear or gilded. There is a Sandwich "Powder and Shot" pattern (Chipman), shown by Mrs. Lee on Plate 79, which could not be confused with this one for the horn is outlined in beading, with "shot" pouring from the spout; the background is stippled. Millard calls it "Isis".

## 55. JARDINIERE



This pitcher, rather large for a creamer and too small for a milk pitcher, is unusual in many ways, in quality, shape and in all the various motifs used in the decoration. It fits into no other classification in this book nor to the writer's knowledge; it may be a foreign piece.

The glass is not crystal-clear nor is it discolored; it is bright but not brilliant and rough edges are fairly well smoothed out. For its size, the piece is surprisingly light in weight but it is not thin, being of average thickness and there is a fine deep tone when struck.

The large cylindrical body ( $3\frac{7}{8}$  in. in diam.) of practically the same width from rim to shoulder, rests on a broad rather deep waist and a spreading circular base indented to the waist and plain beneath.

The handle is long and rectangular, four-square in cross-section, with wide flat side panels and curves and notches down the back. The rim is plain and horizontal, not thickened, and the lip rises from the front. Just below the rim is a rather wide horizontal band of vertical fluting of pleating, and below this the body is divided by a vertical triad of raised hairlines into eight upright panels which end slightly above the shoulder.

Each alternate panel is filled with a fine checkerboard and diaper pattern in thin raised outline, and the other four panels carry motifs consisting of a potted plant, none of the panels identical. The jardiniere is spherical with deep flaring bases and rims, a row of beading at the collar and a diagonal band across the body, the pot itself stippled in depressed beading. Two of the pots contain blooming plants with single forgetmenot-like flowers having five to seven petals, three-pronged buds and tiny "entire" foliage. The other two pots contain small trees with grape-like and smaller foliage, the three-pronged buds, and a cluster of tiny grape-like fruit.

2-part mold,  $5\frac{1}{2}$  in. high.

The jardiniere with blooming plant is used on the well-known "Flower Pot" (Lee, Pls. 133 and 136; Kamm 1:86) although radically different in detail from the present pattern; on that pattern the highly ornate pot seems to be of pottery while the present one appears to be of brass and might easily be holding an aspidistra in the dark and dingy hall of an English terrace.

## 56. ROSE SPRIG

By whom this well-known pattern was made has never been revealed; the writer believes it may have been a product of the Cooperative Flint Glass Company, of Beaver Falls, Pa., data concerning which plant was unavailable to the writer since it is being compiled at present.

The pattern must have been made in great quantities since it is still abundant and relatively inexpensive; it came in clear, yellow, amber, blue, but apparently not in green, and in many pieces, water sets, compotes, vases, tumbler, goblet, sauce, bowls, square plate, pickle, etc.



The glass is excellent, thick, rather heavy, beautifully clear, with a deep, hollow resonance and intricacies of detail far above the average.

The creamer is long-oval in cross-section, flattened on the sides and bulges in the mid-sides; it tapers down to a thick rather clumsy waist and the base is sloping and hollowed. The waist has six broad panels arched at a shelf above and ending square-across at a deep shelf atop the base.

The body has a narrow tape of fine cross-ribbing extending from the rim near the back down nearly to the waist and up to the rim in front, in the shape of a horseshoe, the inclosed panel decorated on the center-side with a large spray of rose flower, bud, and foliage in rather high relief. The large bulging full-blown cabbage rose is stippled and the foliage

which projects from it on all sides is likewise stippled and veined.

The handle is plain and terete and has a tiny thumb-grasp at the handle in the form of a dainty stippled and veined leaf laid flat.

2-prt mold,  $5\frac{1}{4}$  in. high.

The rose sprig on this pattern is nearly identical with that appearing on "Hundred-Leaved Rose" (Kamm 2:128), save that the latter is clear and not stippled, and the foliage at the back is larger.

## 57. PANELLED FORGET-ME-NOT

The original name for this pattern, well-known by the above name, was "Regal" and it was made by Bryce Brothers, of Pittsburgh, now of Mt. Pleasant, Pa. It comes in the usual pieces, goblet, cordial, many compotes, pickle dishes, marmalade jar, platter, etc., in clear, amber, yellow and blue, but apparently not in green.

Mrs. Lee shows the pattern on Plates 79, 130 and 133; Enos shows it on Chart 1.

The creamer is fairly clear and bright and has a good resonance. The body is cylindrical, rather slender, on a high rather thick waist and sloping base. The base is plain beneath but decorated on the outside with nine faintly outlined raised panels extending up to the lower shelf of the waist, the latter plain and terete, with a shelf on the body above.

The handle is pressed, oval from the side, with a nub at the top for thumbgrasp and a corresponding small one on the lower part, with a similar small one opposite it, on the inside.

The rim is rather deeply saddled on each side, and the lip rises high in front. The rim is flat on top and thick, extending out sideways in even scallops like piecrust.

Around the body is a wide continuous band of pattern made up of separate elements; at the top is a band outlined in two raised lines and encompassing a raised zig-zag line with fine vertical ribbing in the lower half and each upper triangle centering a small bead. Extending down from this upper band are six vertical panels separated by clear spaces, all tied at the base by a continuous narrow horizontal band of tiny vertical ribbing, and each having at its sides similar narrow lines of ribbing. Alternate panels are alike, one carrying a delicate erect sprig of small foliage and tiny beaded flowers on a stippled background, the adjacent panel having inside a similarly shaped smaller panel of raised crossed lines.

3-part mold,  $5\frac{3}{8}$  in. high.

The little sprigs of flowers are similar to those on "Stippled Forgetmenot" (Lee, Pls.



129, 130), "Ribbed Forget-me-not" (Lee, Pl. 137, Kamm 1:67), "Sunflower" (Lee, Pl. 108, Kamm 1:55), "Willow Oak" (Lee, Pl. 159, Kamm 1:37), etc.; all these patterns show the flowers are tiny clusters of beads.

The band below the rim resembles that on "Scroll with Flowers" (Lee, Pl. 140, Kamm 1:65) and the pattern is overlaid with unconnected motifs like those on "Horseshoe," "Parthenon," "Minerva," etc.

## 58. LITTLE BALLS



The illustration here is taken from an undated trade-catalog of the U. S. Glass Company, dating soon after 1891 from its very low number, "88"; it was made at their "B" factory, which was the plant of the former Bryce Brothers, at Pittsburgh, and there is little doubt that the pattern had been in that company's stock many years previous to the combine.

It was made in the four-piece creamer set and without doubt in others as well; the lid of the sugar bowl had three balls raised high on curved brackets, with a smaller ball as apex.

The creamer is severely plain, readily differentiated, however, from other plain ones by the rim decoration of small contiguous balls, in almost full relief, largest at the back and smaller toward the front, tiny balls even extending across the lip.

There is a flat band at the shoulder of the body, above the waist, and the latter is broad, plain, terete, shelved above and below, the base being plain, slightly domed. The handle also is plain and terete, with a ring near the base, below which ribs are splayed on the body.

Dimensions and mold lines unknown.

The factories merged to form the United States Glass Company in 1891, were as follows, as taken from the cover of one of their first catalogs:

Adams and Company, Pittsburgh, afterwards designated as "Factory A".

Bryce Brothers, Pittsburgh, "Factory B".

Challinor, Taylor and Company, Tarentum, Pa., "Factory C".

George Duncan and Sons, Pittsburgh, "Factory D".

Richards and Hartley Flint Glass Company, Tarentum, Pa., "Factory E".

Ripley and Company, Pittsburgh, "Factory F".

Gillinder and Sons, Greensburg, Pa., "Factory G".

Hobb's Glass Company, Wheeling, W. Va., "Factory H".

Columbia Glass Company, Findlay, Ohio, "Factory J".

King Glass Company, Pittsburgh, "Factory K".

O'Hara Glass Company, Pittsburgh, "Factory L".

Bellaire Goblet Company, Findlay, Ohio, "Factory M".

Nickel Plate Glass Company, Fostoria, Ohio, "Factory N".

Central Glass Company, Wheeling, W. Va., "Factory O".

Doyle and Company, Pittsburgh, "Factory P".

A. J. Beatty and Sons, Tiffin, Ohio, "Factory R".

A. J. Beatty and Sons, Steubenville, Ohio, "Factory S".

Novelty Glass Company, Fostoria, Ohio, "Factory T".

Several of these factories had had plants at other cities than those designated above.



## 59. BEADED FINE CUT



This pattern is often called "Fine Cut and Panel" but there is already a pattern of that name (Lee, Pls. 61, 160) which, however, is very similar to this one at first glance. It is also similar to "Beaded Medallion" (Kamm 1:39), a pattern named "Beaded Circle" by Mrs. Watkins (Antiques 27:132-5, "Positively Sandwich") in which, however, the "circles" are long ovals instead.

The glass of the present pattern is clear, bright, slightly thicker than average but no heavier, and with a good bell-tone when struck.

The creamer shown here is an attractive one, graceful, in shape, the body slender, shaped like a parfait glass, the waist constricted, the base deep and hollowed beneath. The rim is plain and horizontal, the lip rising from the front; below the rim is a band of moulding nicely curved, extending down to a ledge inside for a cover.

Around the body are six long ovals, adjacent down their sides, reaching from the rim-moulding nearly to the waist; each is outlined in a thick convex frame with a row of beading down the highest line. Each alternate medallion incloses an oval highly convex and plain and one slightly convex and filled with uniform large fine cut inter-locked stars, the facets in high relief.

The handle is plain, oval, terete, with no decoration save for the curled-up knob at the base. Below the medallions of the body are deep-scored lines extending through the waist, fading away atop the base as ridges rather than depressions.

3-part mold, 5½ in. high.

There is a four-piece set in this pattern and without doubt many more pieces; it may come in color as well as in clear; by whom it was made is not known to the writer.

## 60. TWO PANEL

This well-known pattern was made by the Richards and Hartley Flint Glass Company, of Tarentum, Pa., as their "No. 25" pattern, some time during the 1880 decade. It comes in fine, clear glass of good thickness and weight and with some resonance.

The creamer is long-oval in cross-section, much wider from lip to handle than across; the sides are practically vertical, tapering in abruptly from shoulder to the ringed waist. The base slopes sharply, is ringed around the outside of the rim, is plain beneath but impressed on the tiny oval base of the body with squared daises; on the outside of the base are narrow ribbed lines to correspond with those above.

The handle is long and ornate, the two horizontal sections bracketed to the body, curved, panelled (with margins half obliterated), and each has a sharp curved projecting nub. The vertical bar is a plain, terete cylindrical rod ringed top and bottom.

The rim is gently curved, the lip rising from the front half and broad and shallow at the tip. The rim is smooth save for two groups of tiny nubs on each side.

The body is divided vertically into four sections, not panels because they are not framed top and bottom, the two side sections left plain, the two wider end sections covered with uniform decoration consisting of high-raised squares each stamped with a formal daisy.

3-part mold, 5⅞ in. high.



This pattern, also called "Daisy in the Square" and "Daisy in Panel", comes in clear, yellow, amber, blue and apple green and is often seen in shops, still reasonable in price; the blue in two shades, a light, sapphire one and a deep purplish blue, the latter probably made in only a few pieces. It comes in many pieces, the four-piece creamer set, several pitchers, many compotes, tray, berry bowl, sauce, pickle dish, two celery vases, platter, marmalade jar, two mugs, two cracker bowls, salt and pepper shakers, and also a lamp.

Bryce, Richards and Company was organized in 1854 at Pittsburgh for the making of pressed tableware, two members of the firm being Joseph Richards, a Pittsburgh banker and W. T. Hartley. The firm was dissolved in 1865 and the next year a new one formed, the Richards and Hartley Flint Glass Company.

After the glassmakers' strike at Pittsburgh in 1878, many plants removed from the city to nearby points, this company building a new factory at Tarentum, Pa., up the Allegheny River a short distance. Here it operated until 1891, putting out many patterns which are popular collectors' items today, such as "Thousand Eye," "Late Crystal" (Kamm 1:21), "Panelled Diamond Cut and Fan" (Kamm 1:69), "Block with Stars," which they called "Hanover" (Kamm 1:110), "Cobb" (Kamm 2:19), "Tremont" (Kamm 2:47), "Daisy and Button with Cross-Bar" which they called "Mikado" (this book, p. 53), "Plume and Block" (this book, p. 74), and the present pattern.

The company was absorbed into the United States Glass Company in 1891 but was continued in operation, putting out the same patterns, as Factory "E"; about 1898 the old plant was dismantled. The firm did not again engage in the glass business.

At least two other pressed glass plants were located at Tarentum, Pa., Challinor, Taylor and Company, which was absorbed into the large trust, and the Wilson Glass Company.

## 61. LEAFLETS



This creamer is inverted bell-shaped with a narrow ringed waist and sloping plain base. Just below the rim is a satin-finish pattern of suspended individual three-part leaves graduated in size, and around the body near the base is a horizontal band containing a slightly raised outline diaper pattern, each diamond with a dot in the center.

The handle is pressed and many-curved.

This pattern is No. 585 of the Central Glass Company, of Wheeling, W. Va. manufactured in 1881, according to the legend written inside the front cover; samples being sent to the San Francisco Exposition of that summer.

The pattern came in many pieces, some of them more ornate than usual and is not infrequently seen in shops today. The covered sugar has two handles, and a dog in satin finish rests on top of the cover as a knob; the same dog appears on the butter dish and compote; the spooner has two handles; the butter dish comes both footed and flat; the compote is low and covered; there is a large oval bread plate with two handles, with a large satin-finish picture in the middle showing a much-branched tree with four birds sitting in the branches; the pickle dish also shows a branched tree with two birds; an oval dish shows two birds in a tree; and there are also champagne, tumbler, water pitcher, celery, and several nappies. The name applies to the band of small leaves around the rim.

## 62. BUTTERFLY WITH SPRAY

Here is another "Butterfly" design, and one with considerable charm; the insect is much smaller than on the well-known butterfly pattern (Kamm 2:123). This creamer is a graceful one with nice details in line and pattern; it comes in rather thick but not



massive glass of good weight and clarity and there is some resonance.

The body is cylindrical, slightly wider at the rim and rests on a low stand with a flat circular base; the stand is ringed through the middle and shelved above and below, and the base is hollowed in the center up to the base of the bowl, it is impressed with a 16-rayed pattern, each ray doubled and extending only two-thirds the way out to the margin of the base.

The rim is gently curved, with a slight rise at the back and it is highest near the front, the narrow lip depressed lightly at the tip.

The large ornate handle is flat panelled, with a double-curve thumb-grasp knobbed at the end with a corresponding but smaller knob on the lower bracket.

Decoration consists of two delicate stippled sinuous lines of spray crossing on the side front just beneath the rim, each extending horizontally across the top and dropping vertically nearly to the base of the bowl, thus forming on each side of the body a rectangular panel, in the upper part of which is placed slightly off the vertical a rather small low-relief butterfly with veined and stippled wings.

2-part mold,  $5\frac{3}{4}$  in. high.

The pattern comes in a wide range of pieces, probably in clear glass only; the covered sugar has two handles in the form of butterflies and the knob of the sugar is also an insect; the pickle dish sits in a silver container. The pattern dates from the 1885 period but by whom it was made the writer does not know.

The handle of the creamer is similar to many others, such as "Clear Diagonal Band" (Kamm 1:45), "Dewdrops and Flowers" (1:50), "Grated Ribbon" (1:54), "Beaded Oval and Scroll" (Lee, Pl. 77, Kamm 1:61), etc. Other "Butterfly" patterns include a salt shown in (Lee, Pl. 190, and a small water pitcher in Kamm 2:123).

This creamer is used through the courtesy of its owner, Mrs. L. E. Ganzel, of Grand Rapids, Mich.

### 63. SMOCKING BANDS

This creamer is an attractive one, in good resonant glass, inverted bell-shaped on a good stand; the waist is rather wide and terete, with a thick out-curving shelf above and none below on the plain circular base.

The rim is horizontal, plain and unthickened, the small lip rising abruptly from the front. The handle is oval in outline, terete, with a ring at the upper outer corner and none below.

Decoration consists of two wide horizontal bands around the body, one just below the rim, the other just above the shelf at the base; each consists of three horizontal rows of identical short erect ribs side by side, the top row arched over the top, the lowest at the base; otherwise the ends are sliced off diagonally.

3-part mold,  $5\frac{1}{4}$  in. high.

The pattern comes in clear, yellow, amber, clear sapphire blue, but apparently not in green; it comes in many pieces. By whom the pattern was made the writer does not know.



## 64. BLOCK AND RIB



The neat compact creamer shown here comes in a chalk-white glass of good weight and thickness and it has a fine resonance when struck.

It is inverted bell-shaped, curving into the short wide standard, which shelved above and below; the base is plain, circular, hollowed to the base of the bowl.

The rim is horizontal on each side, rising sharply at the back, with two small nubs projecting just above the handle; the lip rises sharply from the rim and extends half way down the front of the body in a curved line.

The handle is plain save for two large bosses which rise from the upper outer angle; sides of the handle are flat.

The pattern begins half an inch below the rim and extends to the incurve at the base of the bowl; it consists of vertical rows of five flat-topped bevelled blocks alternating with long rounded bars, two wide flanked by narrower, each arched or pointed at the top.

3-part mold, 5 in. high.

The pattern may come in clear glass as well as in dead-white opaque. It appears to be glass of the Seventies and no doubt was made in many pieces.

The waffle or block motif is common and the vertical rounded columns, wide and narrow, are not unusual, but the combination of the two is not often seen.

## 65. BROKEN BANDS

This pattern was "No. 55" of the U. S. Glass Company, put out in 1891, but by which of their seventeen plants is not known to the writer; without doubt it had been made before this date for patterns continued to be made in the original plants over the old molds for a few years, when many of the old plants were dismantled and most of the molds discarded. The illustration used here is taken from a U. S. trade-catalog.

The inverted bell-shaped creamer rests on a good stand, the waist double-ringed, the base shelved and scalloped around the rim in ten reversed-scallops, points out. The handle is ornate, bracketed, with a projecting nub at the upper outer corner and a flat nub on top for a better grasp.

The body is decorated with two similar interrupted bands, one near the rim the other at the bend above the waist, each band in three sections, each section pointed at the ends, which touch the ends of the adjoining sections; each section is filled with uniform diamond point.

3-part mold, 6 in. high.

The catalog shows only four pieces, the sugar with two handles, the cover of this and the butter dish with a finial in the shape of an erect tight flower bud, the central petal high and pointed.



## 66. SWIRL



"Swirl" is a popular pattern and sets are not impossible to find; it is highly ornate and comes in clear, bright, glass fairly thick and heavy but with practically no resonance.

The creamer is a tall bulbous piece on a high stand, the waist much constricted and the base very deep and sloping; the underside is plain but outside there are two shallow shelves below which there is a wide band of daisy-and-button pattern extending to the rim. The waist is very lightly divided into twelve panels ending at the shelves above and below.

The body is barrel-shaped, widest through the middle and the rim is evenly scalloped in shallow waves; the lip is low and depressed at the end. The handle is applied with a turned-under tab at the top and a bulbous base; in shape it varies in individual pieces, this one being especially thin at the top ( $\frac{3}{8}$  in. wide), and it is corrugated in parallel lines down its length.

An inch below the flaring collared rim is a raised ring and below this wide swirled ribs extend to the shelf above the waist, each rib sharp down its middle line. This swirl pattern is broken through the middle by a wide horizontal band composed of three inter-locked rows of small raised blocks, set diamond-fashion, each block with a tiny impressed star in the top.

4-part mold,  $6\frac{1}{4}$  in. high.

"Swirl" comes in clear, yellow, amber and blue and in many pieces including the four-piece set, goblet, tumbler, footed sauce, bowl, three plates, wine, celery, high cake plate, high nappy, sherbet cup, two salts, covered marmalade jar, candlesticks and perhaps other pieces.

Mrs. Lee shows several pieces on Plates 69, 146 and 163. The pattern is sometimes called "Jersey Swirl" to differentiate it from the many other patterns having swirled motifs. A variant of this pattern was made by the Cooperative Flint Glass Co. of Beaver Falls, Pa., a company which went out of existence in 1937.

## 67. RAY

"Ray" appears in a trade-catalog of the McKee Glass Company, of Jeannette, Pa. for 1894, illustrated in high covered and high open compotes, goblet, tumbler, handled tumbler, cake plate, half-gallon water pitcher, half-gallon tankard, molasses can, cordial set—decanter, tray, glass—three mugs, handled jelly dish, and the four-piece creamer set; all pieces were made plain and also engraved with a horizontal spray of foliage with a large five-petalled flower; the finger bowl was plain or engraved with birds.

The creamer is a rather heavy one from the weight of the large balls; the glass is clear, with some resonance. The cylindrical body rests on a good stand with deep sloping base. Around the base of the bowl is a horizontal row of large balls in half-relief, and below each is a raised swirl reaching a shelf above the narrow waist; there is another shelf just below the plain terete waist, and around the rim of the base another row of the large balls, with raised swirls extending upward to the shelf.



The rim is coarsely scalloped, slightly raised at the back, and the lip is average, depressed slightly at the tip. The handle is plain, terete, pressed.

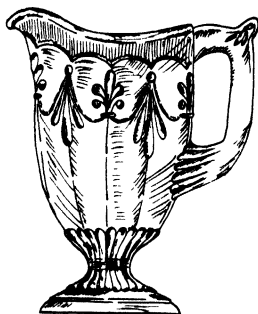
4-part mold,  $5\frac{3}{8}$  in. high.

The pattern is known among dealers as "Swirl and Ball" and a tankard cream under that name is shown by Kamm 1:107, with a row of balls around the base and long swirls extending upward.

An almost identical pattern, also made by the McKee's in 1894, shows a twisted pressed handle on creamer and other handled pieces, and on the tankard the balls are near the middle, with swirls extending downward to the waist. This variant is shown in Kamm 1:106.

The pattern also is similar to "Atlas," a Bryce Brothers pattern reproduced shortly afterward by other plants and called "Cannon Ball" by a Findlay, Ohio factory.

## 68. FLEUR-DE-LIS AND TASSEL



The above name is that used by Millard in "Goblets;" the pattern was made by the United States Glass Company in their "Factory A," which was the plant of the former Adams and Company, at Pittsburgh. Without doubt the pattern also had been made by this company before the merger, in 1891; it is "No. 15009" of the U. S. Glass Company, one of their earliest numbers, and appears in a trade-catalog of the period in some fifty-six pieces including cup-and-saucer, numerous nappies, compotes, etc. It came in clear and "opal," which was white opaque.

The pattern appears again in a catalog of the same company for 1907; no mention is made of color although pieces are found in bottle-green. The upper portion of many of the clear and green pieces between the swags is gilded.

The creamer is an attractive one, in good quality glass, of fair clarity and weight, and with some resonance. The ovoid body tapers down from the rim to the constricted corsetted waist and out again to form the sloping hollowed base. The waist is ribbed vertically, the ribs ending above on the body with curved tops, and spread on the base above a shallow shelf.

The handle is rectangular from the side, with a sharp nub on the upper outer corner decorated with a small raised pattern; the base is corrugated and splayed against the body.

The rim is plain but thickened, the ring extending over the lip and immediately beneath is a horizontal valance with reversed scallops at the bottom and filled with fine vertical ribbing. Suspended from each alternate scallop-point is a long figure made up of a bead from which hang three long raised drops; beneath each alternate scallop point is a raised fleur-de-lis with a line extending from its base to the bead at the top of the adjoining figure.

The body below this decoration is divided into wide vertical sections extending to the ribbing of the waist, each convex and clear.

3-part mold,  $5\frac{3}{8}$  in. high.

## 69. CENTRAL, 438

The creamer shown here is a bowl-shaped piece on a high panelled stand, the stem with eight flat panels bulged sharply below the middle, with a shelf on top of the plain circular base.

The body is also panelled and across the middle is a wide horizontal band enclosing a series of large diamonds, each with a wide plain frame and in the center a smaller diamond filled with diamond point.



The rim is curved and the lip high; the plain panelled handle is pressed.

3-part mold, 7 high.

This pattern appears in a catalog of the Central Glass Company, of Wheeling, W. Va. and inscribed in writing on the inside front cover is the legend, "Samples were made for the San Francisco Exhibition, 1881. Shipped Aug 24." The pattern is numbered "438" and was made in no less than eight high covered compotes and three low covered ones, in many nappies, water pitcher, celery, low octagonal pickle dish, salt and pepper shakers and the four-piece cream set.

Because all descriptive names using *diamond*, *diamond point*, and *panel* are preempted, the writer is keeping the original nomenclature for this pattern.

## 70. DRAPED JEWEL

The creamer shown here has considerable charm, the shape pleasing and the details unusual. The glass is brilliant, nearly free from waviness, there is a good resonance but the roughened margins indicate that it was "production ware" rather than carefully hand-made glass. The piece is thicker than usual but is rather light in weight. The urn-shaped body rests on a high standard which is most unusual in that the base begins to flare from the body itself, spreading gracefully to the edge of the twelve-sided base.

The rim flares considerably, rising gently to the lip which is broad and shallow; the thick top of the rim is decorated with large flattened heads alternating with sharp cones, and between these two are tiny sharp points.

Around the bulge at the base of the body are twelve raised bars curving underneath to the stem and between them are slender sharp-spined ribs sharp-pointed at the tops. The body is divided into twelve flat panels, each ending at the rim in a broad arch stepped up toward the lip, each alternate panel plain and stippled in depressed beads.

Superimposed on the panels is a continuous beaded swag suspended from large oval "jewels" near the top, four in number around the body, the lowest point in the swag enlarged to enclose a circular "jewel," all the jewels surrounded with beading.

The handle is pressed, four-panelled, and plain; there is a faint thumb-grasp at the top. 3-part mold, 5 $\frac{3}{8}$  in. high.

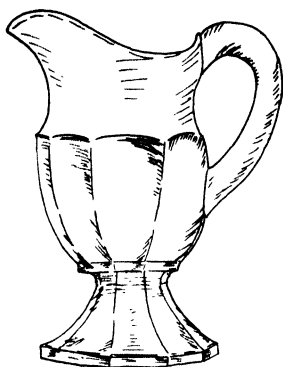
Since glass is still somewhat locally distributed this pattern may have originated in the Ohio Valley since the piece was purchased in Wheeling, W. Va.; other pieces are unknown to the writer and the pattern is a rather late one, dating probably from the 1895-1905 period.

The pattern is similar to "Jewel and Festoon" (Kamm 1:66), with the same type of jewelled swag.



## 71. U. S. COLONIAL

This pattern appears in a catalog of the United States Glass Company for around 1891 under the name "Colonial" and it also bears the number 15047 and was made in about sixty pieces, including several vases, several cracker jars, and the usual nappies, compotes, pitchers, etc.



Plain patterns similar to this one were put out by practically all the glass houses at all periods of their history and were often designed for hotel use; in general they come in fine heavy clear glass to withstand hard usage. Because they are so similar, sets of individual colonial patterns are difficult to assemble now without mixing them.

This creamer is a tall one with unusual deep skirted flaring base which gives it a clumsy appearance; the body is ovoidal with a thick shelf just above the narrow waist and the octagonal base is also thicker than usual. The handle is pressed, plain and terete.

The body is slightly constricted an inch below the rim the upper part is plain; the lower two-thirds of the body is panelled in broad flat sections, each arched across the top, the panelling extending through the waist to the rim of the base.

## 72. FLOWER AND QUILL

This creamer is unusual in being square in cross-section with handle and lip at opposite corners rather than placed at the middle of a side, which is the more usual placement. A few patterns such as "Picket" (Kamm 1:87), "Panelled Thousand Eye" (2:66), etc., have the corner placements. Each of the corners is well rounded and the body between flat.

The creamer is clear and bright; it is rather thin and light in weight and it has a hollow sound when struck. The body is long-rectangular on each of the four sides and it rests on a good stand with rather thick waist and square flaring base. The sides do not taper at the base but end at a shoulder, below which the base slopes in sharply to the waist. The base is deep and hollowed to the waist, with a shelf outside decorated at each of the four corners; it is plain beneath.

From rim through the waist to the margin of the base all of the four angles down the body bulge outward, inside as well as without, to form half-columns; from waist to base this bulge takes semblance to an animal's paw but is decorated with floral motifs rather than matted hair and claws.

The ornate handle is large, oval from the side, and round in cross-section from top to bottom, with a sharp up-curve for a thumb-grasp; there is a small ring near the basal attachment and on each side near the places of attachment is a small raised tear-drop motif.

The rim is flat through the middle of each side, rising in a broad shallow curve over the corner-columns and the lip is much lower than usual and pointed at the tip.

Around the body just below the rim is a half-inch-wide band composed of close-set individual motifs of two types, a leaf bent downward on a curve and made up of many leaflets, into the curve of which fits a strange floral piece—two petals curving away from themselves like the horns of a cow, each beaded and stippled, with a cluster of three stamens rising from its middle.

Down each of the four vertical columns is a further floral motif made up of a central four-petalled stippled, beaded, flower, with a group of three leaf-forms above and the same below.

2-part mold, 5½ in. high.





The pattern comes at least in the four-piece creamer set and a pickle dish in an upright silver container with silver top; the plain sections are engraved on this piece. Without doubt there are many more pieces, perhaps also in color; it dates from around 1885, when silver containers were at the height of fashion, but by whom it was made the writer does not know.

No motif of the pattern is known elsewhere to the writer's knowledge. The name applied refers to the motif down the vertical panels, which is not unlike quill pens, emerging from a flower.

### 73. PLEATING



This illustration is taken from an undated catalog of the United States Glass Company, circa 1891, No. 15003, indicating that it was one of the earliest of their patterns after the combine, and was made at "Factory B," which was formerly the plant of Bryce Brothers, Pittsburgh. Without doubt the pattern had been made before by this plant and was being continued there by the new company. It was made in forty-five pieces, in the clear.

The creamer is octagonal in cross-section, tapering down from rim to waist which is plain and terete, the base sloping, hollowed, and octagonal, with scalloped rim. Four of the sides are wider than the others, the wide central-side panels pleated vertically, from rim to edge of the base, each pleat in rounded relief, save for the waist, the rim and

basal-edge evenly scalloped to correspond to the pattern.

The other vertical sections are plain and somewhat rounded rather than sharp-edged and the rim is not scalloped. The lip is average in proportions with pleating and scalloped edge, and the handle is plain, rectangular, ribbed down its entire length.

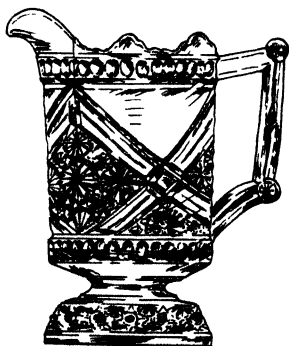
3-part mold,  $5\frac{1}{4}$  in. high.

### 74. DAISY AND BUTTON, CROSS-BAR

While "Daisy and Button" patterns were made by practically every table-glass manufacturer, this version appears to have been the product of a single factory, that of the Richards and Hartley, Flint Glass Co., of Tarentum, Pa., designated as "No. 99," and also as "Mikado." The catalog of 1888 illustrates twenty-two pieces, but others were added later to bring the total to forty-five. It was made in clear, yellow, amber and blue, but not in green. Two mugs, four lamps, milk pitcher, individual creamer, water set with tray, waste bowl, tumbler, goblet, cruets in several sizes, salt and pepper shakers, cordial, wine, etc., are included; like others of the group, this pattern has been reproduced in recent years.

The creamer, a cylindrical one on a good stand, is larger than usual, and the glass is beautifully clear and bright. The pattern is too well-known to need description.

3-part mold, 6 in. high.



## **PATTERNS**

### **GROUP III**

- |                                     |                          |
|-------------------------------------|--------------------------|
| 75. CHAIN THUMBPRINTS               | 89. ARROWHEAD            |
| 76. PANELLED HONEYCOMB              | 90. FROSTED STORK        |
| 77. HIDALGO                         | 91. BOSTON               |
| 78. LION AND BABOON                 | 92. PANELLED DAISY       |
| 79. CENTENNIAL SHIELD               | 93. LATE ICICLE          |
| 80. GARDEN OF EDEN                  | 94. PANELLED SUNFLOWER   |
| 81. SHELL AND TASSEL, ROUND<br>FORM | 95. BEADED FLANGE        |
| 82. VICTORIAN JUBILEE               | 96. DEWDROP WITH STAR    |
| 83. DIAMOND WAFFLE                  | 97. SCROLL WITH ACANTHUS |
| 84. CURTAIN                         | 98. SNAKESKIN AND DOT    |
| 85. PANELLED GRAPE                  | 99. PANELLED IVY         |
| 86. JEWEL AND CRESCENT              | 100. MARQUISETTE         |
| 87. NURSERY TALES                   | 101. CORNUCOPIA          |
| 88. SUNBURST                        | 102. EGG IN SAND         |

## GROUP III

This includes patterns with low stems and either narrow or broad, shallow waists; the bases are rather deep and hollowed beneath, and conform to the cross-section shapes of the bodies above, they are often decorated with motifs from the main patterns.

### 75. CHAIN THUMBPRINTS



An ornate creamer of generous proportions, with a splendid, practical handle which exactly fits the grasp, this one comes in beautifully clear glass of good weight and with a fine bell-tone.

The deep, cylindrical body is squared at the shoulder just above the small terete waist and the base flares out the width of the body with a very deep vertical band around the bottom. It is hollowed beneath to the waist, plain beneath but decorated on the outside.

The handle is long and rectangular in outline, with a short straight horizontal bar at the top, terete and plain, and a long thick vertical cylindrical rod which curves in gently below to the lower attachment. The rod is round in cross-section and flares out in inverted bell-shape at the top, which projects above the upper horizontal bar. An inch below the top is a series of rings, a wide central one flanked by a narrower one on each side. Down

the back and each side of the long bend rod is a long, wide, smooth, raised rib.

The rim is nearly horizontal and the rather low lip rises from the front, with a dip at the end.

The pattern is confusing and, seen through the glass, is very indistinct. It consists of six long vertical panels reaching from rim to shoulder just above the waist, each alternate panel raised slightly, with bevelled sides. Three of the panels curved to fit the body, are left plain, or they may be engraved with a ferny spray. Each of the other three is divided vertically into three sections, not curved to fit the body, but flat, with angular margins, the wide central section carrying a series of ellipses depressed inside set cross-wise and not quite touching each other. However, down the middle and connecting each to the next is a small vertical ellipse, also depressed.

Down each of the flanking narrower panels is a long broad groove rounded across the top and bottom, and down the bevelling on each side of this wide complex panel is a series of sawtoothing not quite reaching the rim or base.

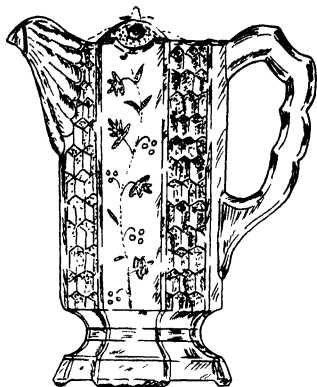
The base of the pitcher is patterned like the body.

3-part mold,  $6\frac{1}{4}$  in. high.

The four-piece creamer set is known and a goblet, and there are undoubtedly many other pieces in the pattern; the knob of the sugar bowl is highly ornate. It dates from the 1885-1890 period. The name is applied by the writer for no generally applied name is known.

### 76. PANELLED HONEYCOMB

This unusual pitcher is brilliant and clear, thick and heavy but not massive like the wares of the Sixties; it has a good clear resonant tone when struck. It is probably a creamer but is a large piece, the long cylindrical body resting on a good stand, the waist



deeper than usual, the base deep and sloping, hollowed to the waist and plain beneath. The base has four "feet," broad rectangular bars resting on their long side and projecting slightly below the rest of the basal rim.

The handle fits the hand perfectly and is smooth-margined and agreeable to grasp, all the margins and corners well smoothed.

The rim is horizontal and not thickened, and the lip rises from the front third, with a long corrugated fan beneath spreading on the body from a raised ring near the tip.

The pitcher is most unusual in that a flat pewter top fits by slender pins into specially adapted sockets raised on each side of the rim, one with a hole for the pin, the other with a groove to facilitate the removal of the lid. The lid has a small hat-shaped knob, and a frontal projection completely to cover the lip; it is weighted beneath at

the back so that in pouring it opens by itself, thus requiring no high knob or metal lift at the back. Few such pieces are found today with the lid intact although pitchers with side sockets are sometimes found.

The body is divided vertically into eight long slender panels not curved, but of varying widths; the panel on each center side has rather deeply bevelled sides and is clear save for a long sinuous vine from bottom to top, with sparse foliage and clusters of berries.

Flanking this panel on each side is a wider but depressed panel carrying a pattern of uniform "stacked cubes," the effect of depth derived from the fact that two of the three surfaces of each piece are stippled, the other clear.

Front and rear panels stand out from the adjacent ones, with bevelled sides, and are clear. 2-part mold, 6½ in. high.

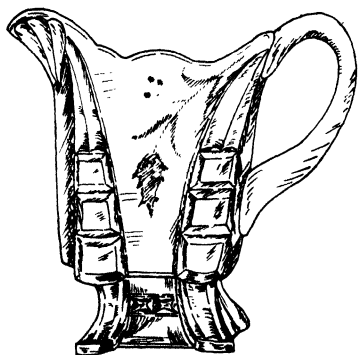
The creamer and sugar are known and are occasionally seen; without doubt the spooner and butter dish exist with possibly still other pieces in the pattern. The sprig on the vertical panels is similar to that on "Sprig" (see this book, p. 14) and also to that on "Butterfly with Spray" (p. 46) and on "Tree of Life with Sprig" (Kamm 2:27). By whom the pattern was made is unknown to the writer.

## 77. HIDALGO

"Hidalgo" is another of the fine old patterns from the Adams and Company catalog and one which is by no means extinct now. This is the original name and the pattern is No. 5 in this catalog, coming after "Apollo" (see this book, p. 6). The old catalog is undated but is of the 1875-1885 period, all patterns listed therein no doubt selling over at least a decade.

"Hidalgo" comes in beautiful crystal-clear glass and the set is most attractive. It was made in some fifty pieces, compotes, nappies, water set, the usual four-piece creamer-sugar set, etc.

The hollow pieces are squared in cross-section and the pitchers rectangular on the sides with broadly rounded corners set with large plain bevelled blocks. Bases are squared with broad rounded corners. The handles are applied and the lip shell-like on the outside.



The pattern was made plain or engraved with a drooping spray of foliage and fruit, possibly with other patterns as desired by the customer.

5¾ in. high.

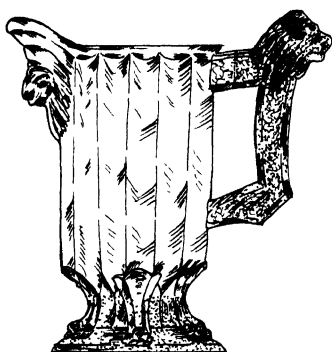
This illustration is taken from the old trade-catalog.

The pattern also comes with the plane surfaces in satin-finish, and the corners in the clear; it also comes in the reverse, with the corners in satin-finish and the plane surfaces in the clear.

It is highly regarded today and can still be found in shops.

"Hidalgo" is a Spanish term denoting a nobleman of the lower class; it is also the name of a county in Mexico and also one in Texas.

## 78. LION AND BABOON



This curious pattern, while by no means common, still is not as rare as might be supposed; it is known in high covered compotes, water pitcher, the four-piece creamer set, and in a miniature set of four pieces. Without doubt there are a goblet or tumbler and other pieces. It comes in all clear and in clear with satin-finish parts. The pattern is known best through the middle western states. By whom it was made the writer does not know. The glass is clear, brilliant, heavy, and with a fair tone when struck.

The creamer is rather clumsy, more interesting than beautiful, with what is called a baboon's head under the lip in clear and a large beautifully modelled lion's head at the upper corner of the handle, facing backward, either in clear or satin-finish. The waist has four lion's legs and paws in clear or satin-finish.

The body is cylindrical, rather slender, of even diameter down to the shank just above the waist, the latter much wider than usual and the base like a flattened dome, with a shallow shelf near the rim; on the sides and front and back, an animal's leg incurves from the shank above the waist with paws touching the shelf atop the base, each leg arched over the top and three-panelled down its length. The base up to the middle of the waist is in satin-finish or in all clear.

The rim is plain and horizontal, but projects sideways like a shelf; the body is divided vertically into twelve columnar sections, each sliced off diagonally at the rim-shelf and blending at the shank into the animal legs. The massive lip rises from the front of the rim, with several heavy mouldings at the top stepping down to the recessed head in nearly round relief of an animal known as a baboon; however, it more nearly simulates that of a goat, with rounded nose, mane matted against the body, blurred face, not in satin-finish but left clear.

The ponderous handle is rectangular in outline, the vertical bar incurved and the lower corner cut off diagonally; at the upper corner is a large lion's head, the face hair-lined and the mane in clumps, the whole handle nearly to the body in satin-finish (indicated by stippling). The flat sides of the handle are crinkly hair-lined.

4-part mold, 5⅞ in. high.

The moulding under the lip is like that of "Bearded Head" (Kamm 1:81), also known as "Viking." The lion at the rear is like that of the many "Lion" patterns, indicating a like origin; the little lion prostrate atop the handle of "Lion with Cable" (Kamm 2:35) also faces rearward.

## 79. CENTENNIAL SHIELD



This pattern is shown by Mrs. Lee in a goblet on Pl. 117, labelled "Centennial," but since there is already a well-known "Centennial" or "Liberty Bell" pattern, the writer is adding "shield" to the name for the chief decorative motif is the U. S. shield as it was in 1876, showing thirty-eight stars; however, only seven vertical stripes appear instead of the thirteen usually shown. The background of the stars is in satin-finish.

The motif is a clever one, the shield forming a whole flattened side of the body, which is practically square in cross-section, the ends and sides slightly bowed in the middle. The shield tapers at the base, ending in a central point in a thin web of plain glass between the legs, the tapering sides supported by short out-curved ribbed legs, and these four legs, in turn, resting on a broad shallow plain dome with circular rim.

The lip is clumsy, low, emerging from the front of the body, and with vertical outside ribbing. The rim is curved to simulate a normal shield top, and the handle is rectangular in shape, terete, splayed against the body in ribbing both top and bottom, while down each side is a row of very large flattened "raindrops," with one occupying the upper outer corner as a projecting nub.

2-part mold, 5½ in. high.

A covered sugar bowl is known, and there are probably other pieces. This interesting creamer is the property of Mrs. Vivian Ericson, of Ypsilanti, Mich., to whom the writer is indebted for its use here.

The handle is identical with that of "Banded Raindrop" (Kamm 2:31), a pattern also known as "Candlewick," lacking only the outstanding bead at the base; the clumsy lip is similar to that of "Flower Pot" (Lee, Pl. 136, Kamm 1:86), the latter also having a creamer-body square in cross-section, with bowed sides. "Flower Pot" is said to be the product of the Cooperative Flint Glass Company, of Beaver Falls, Pa., while an identical pattern only lacking the flower-pot decoration and that on the base was made by Adams and Company, of Pittsburgh, appearing in a trade-catalog as No. 75, the same catalog which contains "Plume," "Wild Flower," "Moon and Star," "Baltimore Pear," etc., this one being number ten in the list of patterns.

## 80. GARDEN OF EDEN

This interesting pattern is fairly well known by the above name although it is also sometimes called "Lotus", "Turtle", "Fish", etc.; it comes in the four-piece creamer set, goblet, pitcher, small covered compote, pickle dish, a large bread plate with the inscription "Give Us This Day Our Daily Bread" around the rim, a mug, a salt dish with "lily pads" at each end, an egg cup, and no doubt in many more pieces. All seem to be in clear. Not all pieces show the animal at the base but all have the "lily-pad", which might also be called the cross-section of a tree-trunk.

The creamer is a rather small compact one in glass of good average quality, fairly thick and heavy, and the coarsely stippled or crinkled surface gives it a cool, shimmering appearance; there is a hollow resonance.

The body tapers from rim to waist, where an aquatic animal emerges from a large



"lily-pad" at the rear; the animal is variously called a turtle, a codfish, a frog, and a dolphin, the head projecting in front, the body log-like with fine hair-stippling, the head with porcine snout and large eye. Around the lily-pad is a corona of small pointed leaves. The base of the pitcher is nearly flat. The base and waist are often satin-finished, as is also the woody handle.

Down the center of each side of the body, from rim to lily-pad is a long, corrugated leaf, the inside clear or stippled. The rim is unevenly sawtoothed and the lip large and clumsy, with a small twig cross-section just under the lip to match that at the upper angle of the handle. The background of the body is in the typical tree-of-life design, the veins shallow-grooved with raised line on each side.

3-part mold, 5 in. high.

"Dolphin", p. 7 this book, has a somewhat similar animal at the waist, although scaly instead of hair-lined; the soda-glass background is discussed under "Tree of Life, Portland" (p. 120), and a similarly twigged handle appears on pp. 61 and 64.

## 81. SHELL AND TASSEL, ROUND FORM



The round form of this popular pattern was manufactured by George Duncan's Sons, of Pittsburgh, and called "No. 555", the undated trade-catalog from which this information is taken probably of the early Eighties. The pattern was made with the "shells" in silver or in gilt, also with the whole body in gilt and the shell in the clear.

Many pieces are illustrated in the catalog, with a dog resting prostrate as a finial on covered pieces facing backward seemingly in satin finish. Six high open compotes from 5-inch to 10-inch are shown, 6", 7", and 8" low-based covered compotes, berry bowl, berry plate, sauce dish, oyster plate, 6", 7", 8", 9", 10", and 11" "salvers" or high flat cake plates, a vase, shell nappies in several sizes, celery vase, the four-piece creamer set, individual salt and pepper bottles, individual butter

shell, ice-cream tray, three mugs, water pitcher, handled nappy, and goblet.

Mrs. Lee, in *Antiques*, October, 1934, (26:4) says the square form of the pattern is the Duncan "No. 555", but the writer saw no illustrations of square dishes; all were round under that number in the old catalog and in no other place was the square form found in a Duncan catalog.

The pattern is too well known to need description here; the shells carry the tree-of-life pattern, the veins *grooved*, whereas they stand out in products of the Portland Glass Company. (See *Portland Tree of Life*, p. 120.)

2-part mold, 5¾ in. high.

The square form of this pattern is said to command higher prices than the round form although both are highly prized; the two are readily differentiated by shape, the cover of the square form having as finial instead of the dog an erect double-shell similar to that on the body; moreover, the shell pattern on the square form covers most of the body rather than used only as a band around the base; the rim of the square form is scalloped, while that on the round type is plain, with two raised lines just below half an inch apart. Four shells appear on most pieces in the round form, while only two are used on the square, the latter by far the larger; handles are similar.

## 82. VICTORIAN JUBILEE

There is a high open compote with medallion portrait of Queen Victoria on the side which is surrounded by the same motif as that used on the small creamer shown here. The compote also has the same daisy base. There is no inscription on the compote which



would fix the date (see *Antiques*, August, 1939) but the pattern is thought to have been made in celebration of the Diamond Jubilee, in 1897. A small plate, and a cup and saucer, are known besides the creamer, and there are probably other pieces. Some of the above are in clear, others in opaque white glass.

The creamer is a small one, between standard and individual size, an inverted bell-shaped piece on a good stand, with a flat base stamped beneath with a 24-rayed star. The stem is six-panelled, each panel arched across the top at a shelf on the base of the bowl, and also curved at a shelf atop the base.

The rim is scalloped, with a deep "saddle" on each side. The handle is plain, rectangular from the side with an upward thrust, and is undecorated.

The body carries two motifs, a wide horizontal band around the top composed of octagonal "daisies", then a central band of Greek-key design, and, at the base of the bowl, two graduated rows of the daisies. Each flower is composed of raised ribs with a bead at the tips, four of the ribs higher and longer than the others, and with a larger bead at the end, thus forming the octagon. The central pattern is made by tiny sharp beads.

3-part mold,  $4\frac{1}{2}$  in. high.

This piece is drawn through the courtesy of Mrs. George Dillenborger, of Asheville, N. C.

There is another "Jubilee" pattern, in very heavy brilliant ware with fine bell-like resonance, the pattern in inverted teardrops in high relief, which is supposed to have been made to celebrate the Queen's Golden Jubilee, in 1887. It may be of English origin although pieces are occasionally found in this country.

The Queen's profile as a young woman is also shown on an early Sandwich cup-plate.

### 83. DIAMOND WAFFLE

This neat pattern is taken from the catalog of the U. S. Glass Company, of Pittsburgh, their No. 15025, one of their earliest patterns, dating probably from around 1891. It comes in the four-piece set and in some thirty-four other pieces including the usual compotes, nappies, cruets, etc.

The generous-sized creamer has a constricted waist decorated above and below with round-topped ribbing, that below the ringed waist, however, being on the underside of the flaring foot rather than above.

The body has a wide band of pattern consisting of two horizontal rows of diamond-shaped flat-topped waffles and between them a row of depressed stars rather than waffles.

3-part mold,  $5\frac{1}{2}$  in. high.



### 84. CURTAIN

The original name for this pattern was "Sultan" and it was made by Bryce Brothers, of Pittsburgh, some time during the 1875-1885 period. Chipman says Sandwich made a "Curtain" pattern, a drape effect with conventional background on engraved glass, which obviously was not the present pattern and no shards of the present pattern are to be found at the Massachusetts Institute of Technology. By whom the name was changed is not recorded.

Collectors like the pattern because of the clear scintillating quality of the glass, which,





however, is rather light in weight, and has some resonance. The creamer is a rather small one, a broad ovoidal bowl set in a rather clumsy thick collared stand, base and top having no relation to each other, both in high relief and "wooden". The rim is cut alternately in high points and wide shallow scallops, the lip low and unpleasing. Just below is a thickened horizontal ring, and between this ring and the collared waist the body is divided vertically into sections, a wide one with curtain-swags in high rounded relief alternating with a tri-partate one having a long slender central rounded column impressed with three long oval thumbprints flanked on each side by a slightly wider column with

three diagonal slashes; top and bottom of each of the three columns is sliced off diagonally.

The broad waist is swathed in a deep swirl like the pleated collar of a Sixteenth-Century gown, ending below at the edge of the base.

The dainty handle is pressed but "twisted", with a ring at the top and another near the basal attachment to the body.

3-part mold,  $4\frac{1}{2}$  in. high.

"Curtain" is a rather "heavy" pattern, its various motifs disconcerting, and a set of it would be rather oppressive; it comes in a large round tray, square bread plate, pickle dish, celery boat, bowls, mugs, high open and covered compotes, two water pitchers, etc.; it commands fairly high prices.

Mrs. Lee shows several pieces on Plates 85.

There is a similar Sandwich pattern, called "Draped Flute", known from fragments at the Massachusetts Institute of Technology, the vertical sections of drapery narrower than here, separated from the next by a single flute rather than the triple raised bars, as here. Shards occur in clear, amethyst, green and blue, both very thick and fairly thin.

## 85. PANELLED GRAPE

"Panelled Grape" is one of the most popular of all our American glass patterns and deservedly so for its pleasing shapes and beautifully executed details in very high relief.

The quality of the glass is usually better than average, brilliant and clear, and with margins softened; there is some resonance. The creamer is a small compact little one, cylindrical in shape, little taller than wide, and it rests on a low stand with narrow waist and plain nearly flat base.

The body is divided vertically into nine broad flat panels tapering but slightly below and arched across the tops just below the rim; the base of the body seems to be crushed down into a spreading nine-petalled flower, the thick rounded ends of the petals bent out and down. These "petals" extend in rounded relief to the plain terete waist.

Near the front of the body on each side and spreading upward from the base is a motif of foliage and fruit, the two side motifs not identical and blending together at the center-base. Each cluster of fruit contains nineteen grapes, most of them standing out nearly a quarter-inch from the body, with the foliage in much lower relief.

Emanating from each side of the upper handle attachment is a pleasing arrangement of foliage with tendrils, which spreads over two panels on each side, each leaf in rather low relief, finely veined and stippled.

The rim is plain and horizontal, not thickened, and the lip rises abruptly from the front of the body, wide and blunt at the end. A ledge inside the rim indicates the presence of a cover, which without doubt was omitted from many of the pieces.



The handle is oval from the side, without thumb-grasp and nearly terete; it closely simulates a thick rough woody grape vine, with numerous breathing pores and a few smooth oval areas where branches have been sawed off close to the trunk, these areas showing concentric annular rings.

3-part mold,  $4\frac{1}{2}$  in. high.

"Panelled Grape" is also called "Heavy Panelled Grape" to differentiate it from the other similar patterns having foliage in lower relief. It comes in many pieces, goblet, tumbler, water pitchers in two sizes, lemonade glass, sherbet, wine, jelly, syrup pitcher, two sauces, toothpick holder, etc. All pieces command prices higher than the average for the pattern is very popular, whether early or late.

Shards of the pattern have been found from the site of the first plant of the Boston and Sandwich Glass Company and a platter is known personally to the writer having been brought from Scotland by a bride in 1854, much of our early glass having been made for export. Each cluster contains thirty-eight grapes and around the rim are the words, "It is pleasant to labor for those we love." Without doubt the pattern was made by several other factories although it has not been found in the numerous catalogs at the writer's disposal. Brothers\* shows that it was made as late as 1903 by the Kokomo Glass Manufacturing Company, Kokomo, Indiana.

Pieces are found in the clear but with color applied to the portions in relief, green to the foliage, the grapes in lavender-pink and yellow, and the edges in gilt, the gilt denoting the late period. It also comes in opaque-white.

The pattern should not be confused with "Late Panelled Grape" dating not earlier than 1890, but which is earlier than some of the late wares in the above pattern, (Lee, Pls. 64, 65; Enos, Ch. 3; Kamm 1:94). In the latter pattern the clusters of fruit are suspended from a heavy vine encircling the top of the pitcher or rim of plates, numerous tendrils curled about the woody rope, whereas in pattern described here fruit and foliage lie near the base of the body, in separate motifs, with no connecting vine, much of the body remaining clear, with nineteen grapes in high relief in the cluster on the older and thirty in lower relief in each group in the later ware.

## 86. JEWEL AND CRESCENT



A group of this pattern is most attractive, the shapes graceful and the decoration *en masse* not overdone; the glass in all pieces the writer has seen is slightly creamy, brilliant, with good resonance. The creamer is rather low but broad, inverted, bell-shaped with a wide shallow waist and a slightly hollowed plain base.

The rim is evenly and coarsely scalloped, the lip rather low. Just below the rim is a horizontal row of raised scrolling fitted into the scallops, open at the base, with a diamond between the ends of adjoining scrolls and a row of beads between rim and scrollwork. Around the middle of the body is a wide band composed of two motifs blended to form a compact whole, four scroll motifs and four narrower ones of herringbone, the former consisting of a large central "jewel" in half-round relief surrounded by coarse beads, outside of which on each side is a vertical crescent incurved top and bottom.

Just above the waist the body is divided into short, convex sections with more scrolling just above. The handle is oval from the side, with a row of beading down the middle. The pitcher is shelved inside the rim for a cover.

3-part mold,  $4\frac{1}{2}$  in. high.

The pattern comes in the four-piece creamer set, a mug, berry bowl, sauce dish, and without doubt many other pieces. It is not scarce and dates probably from the turn of the century. This piece is used through the courtesy of Mrs. Vivian Ericson, the owner.

\*J. Stanley Brothers, Thumbnail Sketches, Kalamazoo, Mich., 1940.

The pattern resembles that on "Jewel with Dewdrop" (Lee, Pl. 75, Kamm 1:77) and also "Beaded Ellipse and Fan" (Kamm 2:94) and "Wyoming" (2:50).

## 87. NURSERY TALES



The little creamer shown here is one piece of pattern which was made for children's use, chiefly in doll houses, for many of the pieces are in miniature; one can collect tiny goblets, butter, creamer, sugar, spooner, punch bowl, individual butter chips, etc., as well as larger sauce, fruit bowl, four-piece creamer set, etc., each piece illustrating two or more children's stories. The pattern is said to have been made at Gas City, Indiana, about twenty-five years ago.

The creamer shown here, not in miniature size, is a small cylindrical one with a definite waist on an octagonal base; the lowest part of the body is panelled in eight sections which continue down to the edge of the base but are unmarked at the waist itself. The rim is scalloped over the lip

as well, and projects sidewise like piecrust, and each side dips slightly; the lip is low and fluted on the outside.

The handle is terete and ringed near the upper and lower attachments, and fluted next the body. The body is fairly covered with what seems to be a continuous pattern, but which resolves itself into three independent units; on the side shown here, in some relief, stands Little Red Riding Hood with basket over her arm, picking flowers from a tall bush or vine, the tiny serrate foliage of which falls like a spray from an erect twisted rosy vine, with here and there a tiny stemless flower.

In front, under the lip, a girl and boy are riding a see-saw, while on the other side a wolf, reared on its hind legs, is scratching at a door, a flower pot with plant on a table beside the door.

The glass is very thick and not too clear; margins are sharp and rough, but there is a fine tone when struck.

3-part mold,  $4\frac{1}{2}$  in. thick.

This piece is the property of Mrs. Vivian Ericson.

## 88. SUNBURST

Glass of this type is not given very high rank today among collectors, while older wares are still available, but as pieces of the Eighties and earlier are absorbed, patterns such as this one will perforce become collectors' items. Too profusely decorated for today's taste, elaborately pressed patterns simulating cut glass were in great demand during the Nineties when that ware was beyond the pocketbooks of the many. Chipping a mold for many of these intricate patterns must have been a tedious task and many are so accurately executed that the finished product can scarce be differentiated from cut glass itself.

This creamer is of good quality, fairly thick and heavy and has a fine tone when struck. The commodious body is low, cylindrical, on a broad shallow base, the waist shallow and flat-panelled, each panel arched across the top and fading away atop the base.

The pressed handle is decorated down the back with two parallel rows of slashings, vertical and horizontal. The rim is evenly doubly scalloped and the lip rises high on the sides, depressed at the end.

Decoration is profuse and practically covers the body; there are three large bundles of



staves tied at the middle and spreading fanwise top and bottom, the middle band in fine diamond point. Between each two sets is a large bevelled block with large depressed sunburst inside; above the block is a smaller triangular sunburst and below a somewhat similar one.

3-part mold,  $4\frac{1}{2}$  in. high.

The pattern comes in many pieces and is often seen in shops; it is late and belongs to the period of imitation cut patterns; it resembles "Twin Crescents" (Kamm 2:60), "Rising Sun" (2:61), etc.

Similarly slashed handles appear on "Pillow Bands" (Kamm 2:77), "Ten-Pointed Star" (2:62), "Buttressed Sunburst" (1:111), "Four-Petal Flower" (1:101), etc., all belonging to the 1890-1905 period. Patterns with similarly deep pressings often were colored ruby, yellow, amethyst, etc., with gilt as a base.

## 89. ARROWHEAD



This pattern is spared mediocrity by the interesting handle simulating a woody twig and by the fancied resemblance of one motif in the pattern to an Indian arrowhead; otherwise it differs little from a host of late patterns dating from 1895-1905 or later.

Quality is only average but there is good resonance; the creamer is inverted bell-shaped with a waist deeper than usual and a base also slightly larger than ordinary, with a plain 24-rayed star on the underside. The rim is gently curved, with a slight rise at the handle and a long, low lip.

The upper half-inch of the body is plain and then begins a pattern completely covering it down to a ring above the waist; the pattern consists of two motifs interlocked with long V's, points up, each V

depressed and filled with short raised bars, connected with the next at the base by a circle surrounding a raised bead.

Inside each long V is an "arrow-head" with spreading vanes, and, at the top, between adjoining V's is a fluted fan. The waist is ribbed vertically, the ribs ending below at a shelf on the base.

The handle is oval, terete, and simulates a bent twig, with projecting sawed-off branches.

3-part mold,  $5\frac{1}{8}$  in. high.

By whom the pattern was made nor in what other pieces it comes is unknown to the writer.

## 90. FROSTED STORK

This well-known pattern comes with the birds in satin-finish and also stippled but seems to go by the above-name in either case, the former, however, considered the better. Both command high prices considering their quality. The stippled bird, shown here, appears on a creamer light in weight, with numerous small bubbles, hair-lines and waves, without resonance, and with margins and mold lines rough and often knife-edged, the glass with a tendency to chip and craze at the edges.

The creamer is nearly cylindrical, slightly deeper from front to back than from side to side; the sides are nearly vertical, very slightly bulged through the middle and the base is rather complex, sloped and shelved, with a row of beads around the base and a row of small erect stippled leaves on the bulge above.

The rim is curved to fit the pattern and the lip high and compressed somewhat laterally. The generous handle, oval from the side, has a flat shelved thumb-grasp on top; it is terete and down each side is a row of small four-petalled very lightly stippled flowers.



Three long oval panels appear on the body, separated by long bundles of doubly-tipped "arrows" reaching from top to waist, all three panels different, each showing a large bird and a smaller with a background of cattails, etc.

3-part mold,  $4\frac{3}{8}$  in. high.

The pattern comes in many pieces, the four-piece creamer set, water pitcher, goblet, plate, platter, berry bowl, etc. Mrs. Lee shows pieces on Plates 68 and 100. It comes in opaque white as well as in the clear.

The pattern is said to have been made by the Crystal Glass Company, of Bridgeport, Ohio., opposite Wheeling, W. Va.

Since the stork is not an American bird and the pattern undoubtedly is, the native bird probably depicted is the Sandhill Crane, our only bird with legs and bill as long as those shown here, and one fairly common in eastern and middle states when the pattern was made.

The pattern resembles "Daisy and Bluebell" (Kamm 1:91), the handles almost identical and the bases having similarly arranged bands of small leaves but in reversed positions; both patterns come in rather poor quality glass, with bubbles, craze lines, sharp edges, slight discoloration and light weight.

## 91. BOSTON

This is another of the confusing patterns left severely plain for possible decoration later and which were made by practically all the contemporary manufacturers of table glass. This one was made by McKee Glass Company, and appears in their catalog for 1894 under the above name. It came plain or engraved with horizontal ferny spray. The creamer is a stout-bodied one with a narrow ring just below the rim and a band just above the base of the body; the waist is ringed and the handle plain and rectangular in shape when seen from the side.

$5\frac{1}{2}$  in. high.

There is a four-piece set, at least. This creamer is very similar to one shown in Kamm 2:41, with a flat ring at the rim and a flat thumb-grasp on top of the handle; in shape, handle, base, the two are very similar, differing in lack of thumb-grasp in the present one and in the less-straight lip.

"Boston" also resembles a pattern shown in Kamm 2:33, the handles and lips differing radically.



## 92. PANELLED DAISY

The original name of the pattern known today as "Panelled Daisy" was "Brazil"; it was made by Bryce, Walker and Company, of Pittsburgh, appearing in an old undated trade-catalog of this firm. "Bryce" patterns of the early Fifties were made by Bryce, McKee and Company, the company in 1854 becoming Bryce, Richards and Company, and in 1855 the name was again changed to Bryce, Walker and Company, the latter firm operating until June 13, 1882, when the company was again reorganized, the name becoming Bryce Brothers. The last-named firm was absorbed by the United States Glass Company in 1891.



Pl. 135. Enos shows a bowl on Chart 1, calling it "Daisy and Panel".  
Creamer 5½ in. high.

However, a new company was organized under the old name, removing from Pittsburgh to nearby Mt. Pleasant, Pa., in 1896, where it operates today, turning out hand-made tableware of superlative quality and in an amazing array of separate items.

The old plant continued in operation at Pittsburgh under the new regime, operated as "Plant B", but was finally dismantled near the end of the century.

"Brazil" was a popular pattern, made in thirty-five pieces, including a water set with tray, molasses can, salt, square bread plate, 7" plate, many nappies, "sugar duster", the four-piece creamer set, etc. Mrs. Lee shows the celery, high compote and goblet on Plate 136, the celery again on Pl. 95, the square plate on Pl. 134 and a round plate on

### 93. LATE ICICLE

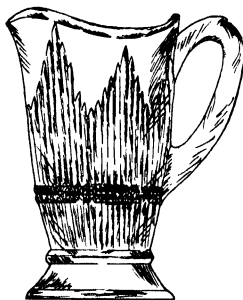
This pattern is very similar to the old "Icicle" pattern, shown on Lee, Pls. 19, 20, 22 and 23, differing in quality and in having a band across the body below the middle, on the creamer. It also resembles "Blaze" (Lee, Pl. 13), the "pickets" on the latter ending above in scallops rather than angular zig-zags. By whom this late version was made the writer does not know.

The creamer is only average in quality, with rather rough margins, but is fairly clear, of good weight, and has a good resonance. The body is slender, widest at the rim and tapering gradually to the ringed waist, the base fairly deep and sloping, plain on both sides.

The rim is ringed and the lip absurdly small; the handle is oval from the side, trette, and has a semblance of thumb-grasp at the top. The pattern consists of sunken flutes, not ridges as usual, side by side, extending upward from the waist and ending just below the rim in deep V's. Across the body well below the middle is a double row of tiny diamond point.

3-part mold, 5¼ in. high.

The writer knows only the four-piece creamer set but undoubtedly many other pieces exist. It comes also in blue. Enos illustrates the spooner (Ch. 1), calling it "Icicle".



### 94. PANELLED SUNFLOWER

While obviously "production ware" made to meet a price, still this pattern has considerable charm for one so late; it comes in clear, bright glass, this creamer creamy in tint, and without resonance.

The deep inverted bell-shaped body rests on a hollowed sloping base, the waist well-defined and terete. The rim is slightly thickened and rises at the handle; the lip extends over the whole front half of the rim, with high wings on the sides and a depressed tip; a lid rested almost on top, the ledge traceable only front and back.

The handle is large and rather clumsy, rectangular with an upward thrust and a thickened upper bar; the side panels are very thin and front and back mold lines knife-sharp. On the underside of the base is a row of well-spaced vertical ribs.



The body is divided into four sections by four clusters of three ribs extending from rim to waist, tipped at the top, and centered in each section is a large single daisy-like flower in good rounded relief, each petal blunt and clear, while between the outer ends of each two is a strippled diamond, the tiny foliage on the twisted stem also stippled.

2-part mold,  $5\frac{1}{4}$  in. high.

The origin of this pattern is unknown to the writer; individual motifs appear elsewhere, the triad-ridge separating the panels also found on "Bearded Head" (also called "Viking") (Kamm 1:81), the clumsy handle like that of "Buttressed Arch" (this book, p. 109), and the tiny vertical ribbing on the underside of the base like that on "Sunk Prism" (this book, p. 36) and other patterns.

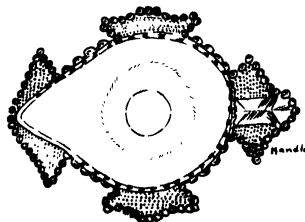
## 95. BEADED FLANGE

A most interesting but impractical creamer is the one shown here having four wings or flanges which stand out at right angles from the body as shown in the smaller picture. Scarcely visible from the side view, they seem to be a part of the continuous line of beading which encircles the body an inch, more or less, below the rim, and in line with the top of the handle. Each flange is irregular in shape, bead-margined and the underside, inside the beading, is stippled in tiny beads arranged in rows.

The body is inverted bell-shaped with a well-defined terete waist and a plain flat shelved base. The rim has nine uniform deep scallops over the back half, the lip rising from the front half, high and vertical in front. Just below the rim is a wide horizontal band of vertical pleating, each pleat pointed at the top and beaded at the bottom, the wings inset into this beading. Half an inch below is a horizontal bevelled line and the body is slightly smaller in circumference below this line.

2-part mold,  $5\frac{3}{8}$  in. high.

Butter dish, sugar, spooner and creamer are known in this set, but the writer has seen no others; this creamer is the property of Mrs. A. H. Clark of Detroit, who kindly permitted its use here.



## 96. DEWDROP WITH STAR

This pattern is one of those most sought today but it is seldom found and commands high prices. It comes in fine quality glass, clear, brilliant, rather light in weight and without resonance. By whom it was made, or when, the writer does not know.

The creamer is a rather low, broad piece, cylindrical, slightly widest at the rim, of even diameter down to the shoulder, below which it curves in sharply to the plain terete waist; the base is plain above, with one shelf, but on the underside, at the waist, is a small six-pointed star composed of small dewdrops of uniform size; around the inside of



the base, at the shelf, are three concentric circles of dewdrops, the largest in the outer row, each drop conical and sharp-pointed.

The rim rises slightly at the back and the lip is low and very broad; the pitcher shown here had a cover, indicated by the ledge inside. Around the upper inch, more or less of the body is a pattern resembling small popcorn kernels laid side by side, points down, five rows at the side, ten under the lip, each in raised relief, the lowest row slightly the smaller and beneath each alternate kernel in this lowest row two tiny "kernels" in lower relief spread sidewise, points down. From thence to the shoulder above the waist the body is vertically ribbed in good relief.

The handle is applied, with crimp at the base stamped with two crossbars.

2-part mold,  $4\frac{3}{4}$  in. high.

The pattern comes in several compotes high and low, large bread plates, several plates ranging from 7" to 11", sauce dishes flat and footed, covered cheese dish which commands a very high price, the four-piece creamer set, water pitcher, and probably either a goblet or tumbler to match. Mrs. Lee shows a large plate on Pl. 73. The 7" plate and round footed salts have been reproduced in apple green and in the clear within the last fifteen years.

## 97. SCROLL WITH ACANTHUS

This pattern was made by the Central Glass Company, of Wheeling, W. Va., during the middle Eighties although it appears to be a much later ware. It comes in clear, sapphire blue and purple slag, and possibly in yellow, amber, etc. The glass is clear, bright, of good weight and with a hollow resonance.

The creamer is ovoidal in shape, broader than usual, tapering down from rim to waist and the shelved base is hollowed and plain on both sides. The rim has three broad shallow scallops, each further fine-scalloped, the crenulations bead-like and gilded on top. The lip rises over the front half of the body, scalloped over the rear portion.

Around the body is a wide band of long ellipses extending from rim nearly to the waist, each broadly rounded at the top and fitting into the rim-scallops, and pointed below and each is outlined in a triple raised line with out-curved scalloped tails at the base thus forming a long heart-shaped space between each two ellipses which incloses an erect raised "acanthus" leaf with graduated beads below; a similar inverted leaf fills the space at the base of each ellipse.

Each of the large ovals is well-rounded in good relief and is profusely decorated, alternate ovals alike; the one in satin finish, with tiny enamel dots and bars, the adjacent clear with enameled flowers and dots.

4-part mold,  $4\frac{3}{4}$  in. high.

The blue pitcher which was drawn has the enameled dots and flowers in pale yellow on one oval and in white on the adjacent; other color combinations may be used on other bases. The pattern is rather plentiful, especially around Wheeling, and is rather popular; it comes in water pitcher, probably tumbler or goblet, berry bowl on a base, footed sauces, footed butter dish with knobbed finial, sugar, spooner, creamer, etc.





## 98. SNAKESKIN WITH DOT



Here is a charming pattern not often seen in shops but one well worth collecting; it comes in the four-piece creamer set, berry bowl, footed sauce dish, 7" plate and a smaller plate, and a high covered compote; without doubt there are many more pieces. The compote is a lovely one, on a stand higher than usual, the stem a slender graceful stippled hand holding a terete fluted cone similar to that of the flare held by the "Statue of Liberty" in New York Harbor, the base of the bowl at the top of the cone. The finial on the cover is a large flattened "ace of clubs". Pieces may be found plain or engraved with a horizontal flower and leaf spray. The pattern probably dates from the Seventies.

The creamer is a rather small compact one with cylindrical body and a plain terete waist with plain unshelved base. The rim is slightly thickened and saddled on each side, the lip rather high and depressed slightly at the end. Around the top is a wide horizontal band following the curve of the rim, outlined top and bottom with a raised line and inclosing well-spaced O's in raised outline on a background of tiny kite-shaped raised figures of varying sizes placed hit-or-miss; these fill the O's also; the little kites are carefully executed even down almost to microscopic sizes and are not the typical crazed background done by rolling the hot glass in pulverized flint seen on other patterns.

A similar horizontal band decorates the base of the body and down each of the three mold lines is a pattern composed of three sharp-ridged vertical ribs, each doubly pointed, the central ridge extending from band to band, the two flanking ones much shorter.

The handle is large, oval from the side, with an up-curved top bar with projecting nub for thumb-grasp.

3-part mold, 5 in. high.

Mrs. Lee shows two plates on Pl. 74, entirely covered with the background pattern; the flat base of the compote is also entirely pattern-covered.

## 99. PANELLED IVY

This pretty pattern might equally well be called Panelled Stippled Ivy but the name is too long; it is a neat attractive pattern coming in good quality glass, cool and frosty looking, of good weight and thickness, and it has a rather deep resonance.

The creamer is cylindrical, slightly the widest at the rim and drawing in gradually to the wide shallow waist, the base being flaring and hollowed. The base is decorated on the outside with a section of the body pattern including the stippling but not the panelling. The waist is surrounded by a band of rather large beads.

The handle is plain, oval from the side and terete in cross-section. The rim has sixteen even shallow scallops which do not extend over the lip, the latter rising high in front, rather pointed at the tip and broad and shallow. Evidently the pitcher once had a cover for there is a very shallow ledge just below the scalloping, the ledge extending over the edge of the lip, the cover having been far from circular. Many collectors doubt the fact that a shallow ledge is evidence of a missing cover; the lid may have been a thin piece of tin if the pitcher was sold as a container.

The body is divided into three sections by vertical bars, each bar a double tier of "teardrops" in good relief. Each panel thus formed incloses a long vine-section, none of



them identical, each beginning at the base and extending to the rim, many-branched with small five-part foliage and triads of berries also on long side-branches. All are raised, the center of each leaf slightly depressed. The background, extending half-way up on the rim scallops, is stippled in depressed beading, extending also over the lip.

3-part mold,  $5\frac{7}{8}$  in. high.

Without doubt this fine pattern was made in a set, but counterparts are not known to the writer, nor its origin or approximate date.

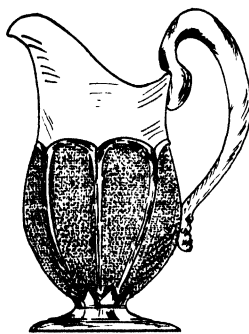
There are many ivy patterns causing considerable confusion; this one is not unlike "Ivy in Snow" (Lee, Pls. 103, 119, 145, this book, p. 97). Both patterns show several separate sprays on a stippled background; the one is not panelled and the vine begins at the top and hangs suspended over the body and each leaf has three sections—it might be a poison ivy vine. In place of clusters of berries it has "buds", quite unbotanical.

"Stippled Ivy" (Lee, Pls. 119, 146) has a continuous vine around the body and the leaf is even less tripartate than in "Ivy in Snow" and it shows neither buds nor berries.

"Spiralled Ivy" (Lee, Pl. 147) could not be mistaken for one of the other ivy patterns nor could either "Southern Ivy" (Lee, Pl. 166, this book, p. 123, or "Ivy" (also called "Ribbed Ivy" (Lee, Pls. 33, 39), both of which show heavy vertical ribbing. However, "Southern Ivy" has several sections of vine, which start at the base and extend upward and the leaf is five-parted as in the present instance; the scalloping also is similar.

The vertical ribbing which separates the pattern into sections is repeated elsewhere, e.g. on "Wyoming" (Kamm 2:49), a U. S. Glass pattern made in Indiana and then at Tiffin, Ohio, at least from 1895 to 1907; it also appears on No. 104 (this book, p. 74).

## 100. MARQUISSETTE



Here is another of the old patterns so typical of the early seventies, when glass was superlative in quality and design. The creamer is dainty and refined but withal practical, with an unusual applied handle which is not massive, as it appears here. The glass is clear and brilliant, of average weight and thickness but is totally without resonance.

The body of the creamer is long-ovate, rather more bulging than most others of the period, on a low stand with a plain, flat circular base. The waist has six rather faint panels spread at the top to form a star on the base of the bowl.

The rim is saddled near the back of each side and the lip rises on a high curve, slightly depressed at the tip. The applied handle is less pleasing in shape than on most contemporary pieces and is stamped on the crimped base

with four cross bars.

The sole decoration on the body consists of six long loops reaching up from the waist to an inch, more or less, of the rim, each loop outlined in clear glass in high relief with a sharp spine down the middle.

Inside each loop, the space is filled with uniform almost microscopic square beads giving the effect of fine screening. The name given the pattern is appropriate.

3-part mold,  $5\frac{5}{8}$  in. high.

This is a standard pattern, coming in the clear only in many pieces, including butter, spooner, sugar, celery, pickle, goblet, cordial, sauce, compotes and no doubt other pieces.

The pattern was made by the Cooperative Flint Glass Company, of Beaver Falls, Pa. This company was formed in 1878 when many of the factories moved from Pittsburgh after a glass-makers' strike. It made many well-known patterns, also made by other factories, and went out of existence in 1937 due to the depression.

Mrs. Lee shows three pieces on Plate 159 and Enos two, on Charts 4 and 6.

## 101. CORNUCOPIA



This is another of the charming little mustard containers so popular during the Nineties; this one is shaped like a cornucopia, mouth at the top and tapering down spirally to the large nub beneath the handle, each swirl in well-rounded relief and scalloped at the rim, the nub left smooth and plain. The lip is low and there is a ledge inside for either a domed glass cover or a thin metal one. The base is broad, nearly flat and the rim is scalloped. The handle is plain, oval, terete.

Across the body horizontally above the middle is a narrow band with a row of beads across the middle.

3-part mold,  $4\frac{1}{8}$  in. high.

The Westmoreland Glass Company, and later its subsidiary, the Westmoreland Specialty Company—which operated for the decade after 1890, specializing in opaque white glass—put out these charming little containers, filled with mustard, by the carload, and shipped them to many parts of the world. All the writer has seen are most desirable pieces, generally in opaque white glass, sometimes in turquoise, nicely shaped, delicately decorated and for the most part authentic in age, still cheap enough not to have been reproduced. This pattern is often seen.

This piece is used through its owner, Mrs. Vivian Ericson, of Ypsilanti, Michigan.

## 102. EGG IN SAND

The quaint name applied to this pattern refers to the large flattened low-relief ellipses scattered over a background of "sand" or stippling; one dealer told the writer college coaches collected the pattern because the ovals resemble footballs.

The creamer is a neat compact little one with a wide terete waist and a small plain shelved base. The rim is slightly thickened and saddled, the lip rather high. The whole body down to the shelf above the waist is covered with the pattern, with three rows of ovals set diagonally, the middle row in the opposite direction from the other two.

The handle is plain, terete, with a semblance of thumb-grasp at the top.

2-part mold,  $4\frac{1}{2}$  in. high.

The pattern does not appear in Mrs. Lee's book but the creamer is shown by Enos (Chart 2); it comes in the four-piece creamer set, goblet, water pitcher, milk pitcher, bread tray in octagonal shape, etc., in the clear and in amber; it probably came in other colors as well. The goblet is a rather small one.



## **PATTERNS**

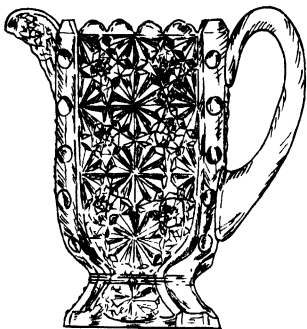
### **GROUP IV**

- |                                       |                                   |
|---------------------------------------|-----------------------------------|
| 103. DAISY AND BUTTON WITH THUMBPRINT | 122. PIONEER'S VICTORIA           |
| 104. PLUME AND BLOCK                  | 123. ZIPPER SLASH                 |
| 105. CRYSTAL WEDDING                  | 124. R. & H. SWIRL BAND           |
| 106. COLUMN BLOCK                     | 125. DIAMOND AND SUNBURST VARIANT |
| 107. BLOCK AND FAN                    | 126. HEAVY JEWEL                  |
| 108. BALLOON                          | 127. STIPPLED DAISY               |
| 109. SHELL                            | 128. SCROLL AND DAISY             |
| 110. DAISY IN DIAMOND                 | 129. SINGLE ROSE                  |
| 111. ART                              | 130. BEADED LOOP                  |
| 112. QUEEN'S NECKLACE                 | 131. PLUTEC                       |
| 113. ELECTRIC                         | 132. HIGH HOB                     |
| 114. SUPERIOR                         | 133. VIRGINIA                     |
| 115. SHEPHERD'S PLAID                 | 134. SUNK DAISY                   |
| 116. PINEAPPLE AND FAN                | 135. DIAMOND POINT DISCS          |
| 117. STARRED JEWEL                    | 136. PLEATED MEDALLION            |
| 118. COIN                             | 137. U.S. No. 84                  |
| 119. PIONEER, No. 21                  | 138. MODEL PEERLESS               |
| 120. LONG PUNTY                       | 139. SCROLL WITH CANE BAND        |
| 121. U.S. COMET                       |                                   |

## GROUP IV

Included here are creamers with broad, shallow waist lines and bases gradually reduced to mere shallow rims serving to protect the bases of the bowls; these shallow bases are generally plain.

### 103. DAISY AND BUTTON WITH THUMBPRINT



This version of the daisy-and-button motif was made by Adams and Company, of Pittsburgh, some time before the absorption of that company into the United States Glass Company, in 1891. It was their "No. 86" pattern, not further designated, and appears in the same catalog as many other well-known patterns (see list under No. 4, p. 6).

It comes in clear, canary, amber, blue, and cranberry, the last named probably rare; there were twenty-four pieces in the catalog, with, as usual, others appearing in different and later catalogs. It can be found with the vertical corner straps in red and yellow, the depressions left clear; the compotes, both high and low, the goblet and pickle dish were also made in apple green, and possibly other pieces occur in this color. Some of these pieces probably

were made later than others and possibly by a different factory.

This version of the motif is differentiated from others by the square cross-section of hollow pieces, their hollow sound when struck, and by the thick flat straps down the cut-off corners with round sunken puntys down them at regular intervals.

Quality is not as fine as in some of the other versions and the pattern is much coarser. "Daisy and Button, Single Scallop" also made by the same company comes in glass with a sharp metallic resonance and better texture.\* It is also less refined than "Daisy and Button Cross-Bar" (Lee, Pls. 167, 170, and Kamm, this book, No. 74 or than "Queen" No. 50, this book).

The glass is fairly clear but rather light in weight. The creamer is a large one, square in cross-section, with rectangular sides of even width down nearly to the rather narrow waist; the base is square and rather thick. Corners of the body are flattened, with a thick, wide plate from rim to margin of the base, smoothed out through the waist and thickened just above like wings. This long bar or plate is impressed at intervals with round puntys, five down each bar on the creamer, none below the waist.

Each flat side of the body is uniformly covered with a coarse pattern which extends unbroken through the waist to the margin of the base. The rim on each side shows four even scallops, each further fine-scalloped. Above each corner plate is a truncate pyramid thicker than the scallops.

The lip is long and low, rising from one-third the way down the front body-panel. The handle is applied, with a triangular tab bent under above and a large bulbous base attached to a large circle pressed on the back panel.

4-part mold,  $5\frac{1}{4}$  in. high.

Mrs. Lee shows the pattern on Plates 168 and 170. The goblet is being reproduced and sold today in department stores at 69c.

\*This pattern was also made by George Duncan's Sons, Pittsburgh, and called "Ellrose" (see Kamm 1:79).

## 104. PLUME AND BLOCK



This lovely pattern was the product of the long defunct Richards and Hartley Flint Glass Company, of Tarentum, Pa., one of the firms absorbed by the United States Glass Company in 1891. This was their "No. 189" line and was made in about a dozen pieces, including the four-piece creamer set, berry bowl, sauce dish, celery vase, a water set with pitcher, tumbler, goblet, and tray, and in two other pitchers larger than the creamer. This illustration is taken from their old catalog, the name applying to the most conspicuous motifs in the design.

The creamer is a large barrel-shaped one with a broad shallow waist and a base deeper than usual for this type, sloping and decorated on the outside with a continuation of the body pattern.

The body is covered with pattern save for a clear space just below the plain horizontal rim, the middle. Below this, and extending to the margin of the base, the body is divided vertically into four sections by wide bars, each composed of raised "petals" or ribs spreading out in both directions from the middle, graduated down to the waist; flanking this bar on each side is a narrow raised bar like the horizontal one above, and sawtoothed down the middle; a similar bar crosses the body at the middle, resulting in the formation of four large rectangular bevelled blocks with large flat tops, each corner deeply scored with a long doubly-pointed wedge.

The handle is rectangular in outline from the side, with a dip at the top for a better grip and a slight curve in the lower slanted bar; down each side is a row of well-shaped beads.

5½ in. high.

## 105. CRYSTAL WEDDING

"Crystal Wedding" is one of the aristocrats in our American glass, beloved by everybody who knows it; however, it is so popular that it has been reproduced in modern glass to the confusion of the collector.

The pattern was made by the Adams Glass Company, of Pittsburgh, appearing in an old undated catalog probably of the early Eighties, the illustration shown here being taken from that catalog, in which are also shown such old favorites as "Baltimore Pear", "Moon and Star", "Plume", "Wildflower", "Thousand Eye", etc., this one being the fifteenth one shown, and the above the original name of the pattern. Thirty-nine pieces are illustrated in the catalog, including the four-piece creamer set, three high covered compotes, three high open ones, three low covered and three low open compotes, water pitcher, berry bowl, cake plate on stand, water pitcher square in cross-section, three pitchers of tankard form, round in cross-section, salt shaker, celery vase, goblet, nappies, etc., most of the pieces square in form. There is also a lamp.



The pattern could be had plain or engraved with a horizontal ferny spray. It is a most ornate pattern, crystal-clear, of good weight and resonance.

The creamer is a large one with rectangular sides, corners not rounded or sliced off but left sharp, on a deep square base with sloping sides blocked off into squares with bevelled sides. The rim has three shallow scallops on each side and the lip is of average proportions, with a V-line running down each side to the mid-front as though the lip had been an afterthought, patched upon the body in zig-zag fashion. The handle is plain and applied.

The lower half of the body proper carries a horizontal band in very high relief composed of tight loops in ribbon-candy effect, the lower loop in each instance a huge teardrop, while the upper row of loops inclose flat spoon-shaped areas of equal size.

5½ in. high.

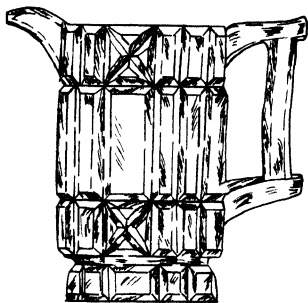
The pattern, also often called "Crystal Anniversary", comes in clear, amber, canary, and blue. The engraving might be ordered with three additional ornate designs, (1) a sprig of roses, (2) a stork or heron wading in a marsh, and (3) with birds singing in tree branches.

Enos illustrates a goblet in the pattern (Chart 3).

There is a modern reproduction of the pattern in ruby as well as in clear glass.

This pattern is differentiated from others with similarly looped patterns by the fact that the lower row of loops incloses teardrops and the upper flat spaces rather than similar teardrops, and by the fact that pieces are square in cross-section, rarely circular.

## 106. COLUMN BLOCK



Here is a creamer built on strictly mechanical lines, meticulous in its perfection of its details but still very "wooden" in appearance; quality is above the average, clear, brilliant, fairly thick and heavy and with good resonance.

The creamer is a high commodious one, square in cross-section, with rectangular sides, each corner cut off diagonally, and it is set on a deep base with vertical sides, octagonal in shape on the base. The underbase of the body has a pattern of uniform fine cut interlocked to form a "daisy-in-the-square" motif.

The handle is long, rectangular from the side, with a long vertical column having eight sides, fitting top and bottom into smooth flat plates which

project slightly all around, with the ends rounded off; the handle resembles in construction that of the old maple sugar bucket.

The lip is trough-like, very low, emerging from the front of the body, with flat sides, truncate end and flat tongue-like bottom, which extends two-thirds the way down the front of the pitcher.

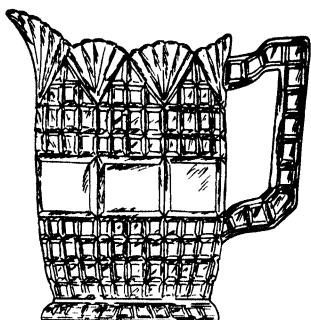
The body is divided by deep horizontal grooves into three sections, top and bottom of equal width but the central section much the widest; it is also divided vertically into many long narrow bars, almost all with deep bevelled sides and clear flat mirror-like tops, margins being nicely smoothed off. Top and bottom central blocks alone are decorated, each with deeply-scored "X". The back panel is not vertically scored, but is left plain.

3-part mold, 5½ in. high.

By whom this pattern was made or in how many pieces it comes, the writer does not know; it appears to be rather late—1890-1900. The pattern on the base of the body is identical with that on "Heavy Panelled Fine Cut", a pattern made by the Duncan and Miller Glass Company, Washington, Pa., around 1900. (See Kamm 2:24.)

## 107. BLOCK AND FAN

This pattern is generally known by the above name and is not rare in shops today; it is an attractive pattern, coming in glass of fine quality, brilliant, fairly heavy, and with



good resonance. The pattern was made by the Richards and Hartley Flint Glass Company, of Tarentum, Pa., during the Eighties in about fifty pieces.

The large barrel-shaped creamer has a shallow base with a row of bevelled blocks on the outside. The rim is shell-scalloped and the lip high and also scalloped. The rectangular handle carries a row of blocks down its length on each side.

The whole body is covered with pattern consisting of uniform blocks in horizontal and vertical rows, with a wide band of large square blocks through the middle with plain flat surfaces. The row of shells at the top projects deeply into the body, altering the shapes of the upper blocks.

5 in. high.

## 108. BALLOON

Here is a collector's piece of a type which rarely comes on the market today; it was purchased in Wheeling, W. Va., and is thought to have been made by some early factory in the lower Ohio Valley some time before 1850.

The glass is brilliant but somewhat discolored, there are bubbles and wavy lines, but the creamer has a fine rather sharp bell-like resonance typical of old flint wares.

The slightly lopsided body is inverted bell-shaped with a wide flaring lip and a rise at the back; the waist is shallow and terete and the base rather thick, circular and plain on both sides. On the base is a large rough pontil mark. The handle is pressed, with sharp margins back and front but with softened ridges on the sides.

The body is divided into six vertical panels flat inside, each arched across the top and ending above the waist in a curved bevelled line. There are three motifs, each appearing twice; centered on each side is a large heart with bevelled outline and slightly depressed inside; the panel back of it on the side shown is a large harp on a pedestal, and on the panel toward the front is shown a balloon with bevelled outline and filled with vertical and crossed ropes; suspended far below is a small boat-shaped car with one passenger. On the other side of the pitcher the balloon panel appears adjacent to the handle and the harp nearest the front.

2-part mold, 4¼ in. high.

The significance of the combination of balloon, harp and heart is lost to us today but the unusual combination of motifs probably had some meaning at the time the piece was made. Without doubt a sugar bowl with high domed cover was also made in the pattern, the sugar much larger than the creamer to accommodate loaf sugar.



## 109. SHELL

This pattern is very similar to No. 107, the body nearly covered with shells and blocks; however, the shells do not come to the top of the body and the blocks are not uniform, each group of four of the square bevelled blocks alternating with a large faceted star in a square outline. Around the outside of the shallow base is a row of deep thumbprints.

The handle is oval, with a row of deep-cut V's and thumbprints down the back.





"Shell" is the original name for the pattern, which is copied here from a trade-catalog of the United States Glass Company for about 1892; the pattern had previously been made by Doyle and Company, of Pittsburgh, a firm which had existed since 1866, the name unchanged until the absorption of the company in 1891.

The pattern came in many pieces, such as water pitcher, water tray, tumbler, waste bowl, celery vase, pickle dish, several nappies and bowls, mug, several long flat dishes, salt and pepper shakers, the four-piece creamer set, etc.

## 110. DAISY IN DIAMOND

This pattern comes in glass of fine quality, brilliant, fairly thick, rather heavier than usual, and with a clear ringing tone.

The creamer is a large barrel-shaped one with a shallow base barely protecting the body base, it is divided lengthwise into four sections by plain vertical half-columns, and is also crossed horizontally by a central band of "pleating" which does not intersect the erect columns.

Thus the body is sectioned into eight blocks, of practically equal size, and similarly decorated save where the handle interrupts; centered in each section is a daisy of the typical daisy-and-button form, and around it faceted bits to form a large square set diamond-wise.

The beautiful handle is pressed in rope-form with a broad spread at the base. The lip rises from the front with high sides and a depressed end cut out in a semi-circle.

4-part mold,  $5\frac{1}{4}$  in. high.

This pattern comes in the four-piece creamer set and a celery vase; without doubt many other pieces exist also; the pattern is a rather late one but by whom it was made the writer does not know. The creamer is very similar to that of "Lens and Star" (Kamm 2:36).



## 111. ART



"Art" is the original name for this lovely pattern, which was made by Adams and Company, of Pittsburgh, during the Seventies; it appears in the same undated catalog as some of our finest patterns—"Plume," "Wildflower," "Moon and Star," etc. Forty-eight pieces are illustrated in this catalog, high covered and open compotes, a round berry bowl and also an elliptical one pointed at one end, the four-piece creamer set, sauce dish, etc.

It is designated in the catalog as "Extra Heavy" for the pattern is in unusually high relief, very clear and brilliant, of good weight and with good resonance. The creamer is cylindrical on a low stand, slightly bulging on the inside in the lower portion and considerably bulged outside. The base is plain on both sides. The rim is evenly scalloped over the back half, the scallop at the back slightly higher and much wider. The lip is rather low, depressed at the end and rather clumsy in appearance from the side.

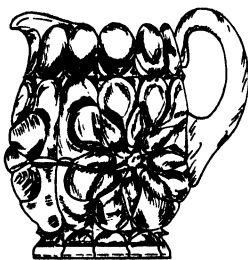
The handle is applied, more slender than usual, the large round basal attachment applied to a large heart-shaped shield on the body. Two horizontal rows of large flat diamonds decorate the upper part of the body and below, fitting into the lower row is a row of kite-shaped figures with bevelled sides and flat tops; fitting into these are very large "teardrops" in high rounded relief.

4-part mold,  $4\frac{3}{4}$  in. high.

The pattern was probably continued by the Adams Company until it was merged into the great United States Glass Company in 1891, and it continued in production at the original plant, now designated "Plant A," at least until 1898, appearing in a catalog of that year. The pattern is said also to have been made by one of the sixteen glass factories in Findlay, Ohio, around 1895-1905, but the writer cannot verify this claim.

The pattern is sometimes called "Teardrop and Diamond Block," and is also known as "Job's Tears." It must have been popular for much of it exists today; the pattern has considerable merit and is not expensive.

## 112. QUEEN'S NECKLACE



This lovely pattern is known by the above name and also as "Queen's Jewel"; it may also have other local names; the row of large ellipses around the rim might be tourmalines or moonstones, with the elaborate jewelled plastron suspended from the front.

The pattern is in very high relief, the large rosette with star center covering most of the body and appearing thrice on the barrel-shaped creamer. The handle is applied and bulbous at the base.

The pattern, in the clear, comes also in spooner, sugar and butter dish, also in several vases, wine, sauce, berry bowl, sugar shaker, salt and pepper shakers with pewter tops, and no doubt in many other pieces.

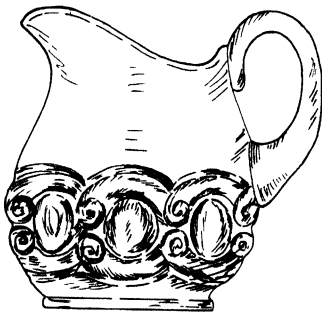
It was probably made in some Ohio factory during the 1890's, and is sometimes seen in shops through the middle and far west.

## 113. ELECTRIC

The above is the original name for this pattern, which was found in an undated catalog of the United States Glass Company, the number used, 15038, indicating its early origin, about 1891. The four-piece creamer set is illustrated and also some forty other pieces including water pitcher, goblet, tankard creamer, molasses can, several nappies, a mug, several compotes, several cake stands, individual creamer, etc.

The pattern is characterized by the fat, squat shape of hollow pieces and by the wide band of scrolling in very high relief around the base of certain pieces, each scroll interlocked with the next and enclosing a large round bull's eye.

$5\frac{1}{2}$  in. high.



## 114. SUPERIOR

"Superior" is the original name for this lovely pattern, which was made by the United States Glass Company while that firm was still located at Pittsburgh, about 1891, and is numbered 15031, the name as well as the number appearing in the old



The flower while not placeable botanically, is a lovely one with six long star-like petals, tendrils curling out from between the ends of each two. There is no foliage.

5½ in. high.

trade-catalog from which this illustration is taken.

It was made in at least fifty-two pieces, which are illustrated, and came either plain or decorated, seemingly with only one design. Pieces include the creamer set, three flat berry bowls, a footed berry bowl, individual sugar and creamer, oil and vinegar cruets, four high covered compotes, four low covered compotes, pickle dish, six pitchers of various sizes, goblet, wine, tumbler, cake plates, custard cup, syrup jug, etc.

The creamer is large and squat, on an abbreviated base, and has a wide band of diamond point around the neck, the only decoration unless the surface decoration was chosen by the customer, this consisting of a large flower lightly frosted, not engraved, appearing thrice on the creamer.

## 115. SHEPHERD'S PLAID

A tankard form creamer in this pattern was shown in Kamm 2:105 but the pattern is repeated here in order to show the very attractive standard creamer, which differs radically from the one below in detail; the tankard piece was mediocre in quality, rather thick, with sharp edges, while the creamer shown here comes in beautifully clear, shimmering glass, rather light in weight with the delicacy of blown glass.

It appears in an old undated catalog of the Model Flint Glass Company, of Findlay, Ohio, dating probably from the 1890-1900 decade and called their "No. 891" pattern, with no name; it came in many pieces. The sugar bowl is globose with a plain spherical knob as finial.

3-part mold, 4 in. high.

It is to be noted that the diamonds have flat plain tops.



## 116. PINEAPPLE AND FAN



The creamer shown here is very similar to the one just before, differing in details and often mistaken for it. Both are jug-shaped, with applied handles and both have uniform diamond patterns covering the bulbous part of the body, with a row of erect fans at the neck, with plain collars.

However, the present pattern shows sharp-pointed diamonds while on the former pattern each diamond has a plain flat top. Here the fan-rays spread to form an uneven top line while in the former pattern the tops of the fans are even. The swag at the neck of the present pattern is omitted in the former one.

The pattern is an old one, antedating "Moon and Star" and was made by Adams and Company, of Pittsburgh and later by their successors, the United States Glass Company, appearing in a catalog of the latter company

for about 1891 as their "No. 15041" line; it is also shown again in one of their catalogs for 1907.

It was made in numerous pieces, in the clear, some pieces in color, many with gilt tops or borders, and in opaque white with gilt trim. It comes in the four-piece creamer set, many flat nappies, some with gold bands, tankard creamer not as slender as that of the pattern above (Kamm 2:105), tankard and standard water pitchers, several vases, custard cup, handled jelly dish, syrup can, vinegar and oil cruets, three decanters, tumbler, numerous rose bowls, etc., and is known among collectors and dealers by the above name.

### 117. STARRED JEWEL



A good, practical piece, this creamer is thick and heavy, brilliant and has some resonance. It is generous in size, nearly globular in shape on a small base which is stamped beneath with a large plain 20-rayed star.

The rim is curved and the lip depressed. The beautiful handle is applied.

Around the body and extending through most of it is a horizontal row of large plain pointed "jewels" in very high relief, adjacent to each other, eight of them in all, points down. Each is plain save for a large 24-rayed star which is deeply impressed near the top, the star octagonal, with eight rays slightly longer than the others.

Fan-rays in high relief fill the lower interstices between the jewels, each sawtoothed on the ridge, and triangles between are diamond-pointed on their flat tops.

4-part mold, 4½ in. high.

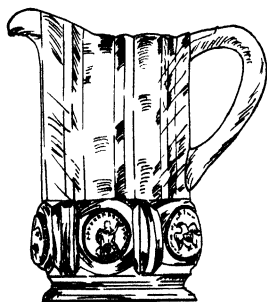
This pattern is late, from 1895-1905, and may be found in several pieces. By whom it was made is unknown to the writer. It is often spoken of as a variant of "Moon and Star" but seems to have no generally accepted name.

### 118. COIN

"Coin" is one of the aristocrats of our American glass; it is seldom seen nowadays in shops and only at fabulous prices. The pattern was made by the Central Glass Company, of Wheeling, W. Va., in 1892, in anticipation of the Columbian Exposition and all pieces are dated that single year. A glass worker at the Imperial Glass Company at Bellaire, Ohio, just across the river, who had worked at the old plant told the writer the new coins used in the stamping were procured at the U. S. Mint by Senator Scott of West Virginia, who was a member of the glass firm.

The company had been producing the pattern for less than five months when an officer from the Treasury Department came to Wheeling, decided that the reproduction of the actual coin was running afoul of laws regarding counterfeiting and destroyed the molds and all the finished pieces he could find, both at the plant and in the hands of retailers throughout the country. However, much of the glass was promptly hidden and thus preserved.

The writer found many pieces illustrated in an old trade-catalog of this company, the coins used being the 5c piece, 10c, 25c, 50c, and the silver dollar, according to the size of the piece. The coins are sometimes left clear, sometimes frosted, and sometimes



silvered or gilded, the leaf attached by means of a mixture of cornstarch, hydrofluoric acid and ammonia. Pieces are also found with a thin film of amber glass instead of the gold-leaf.

The pattern is said to have been made also at Wellsburg, W. Va., just above Wheeling, and the writer found many pieces illustrated in a catalog of the United States Glass Company, "Factory O," which was the now extinct Bellaire Goblet Company, of Findlay, Ohio, formerly of Bellaire, opposite Wheeling. It is illustrated in ale, goblet, champagne, claret, wine, tumbler, water pitcher, water tray, finger bowl, low stemmed open compote, high open and covered compotes in 6", 7", and 8" sizes, many flat nappies, four-piece creamer set, pickle dish, celery vase, tankard cream, beer mug, cake plate, many flat covered bowls, and a combination spice set with four pieces.

The creamer shows the 25c piece four times, the obverse and reverse sides twice each. 3-part mold, 5 in. high.

When the use of U. S. coins was proscribed, production was continued in at least one of the plants, using Spanish coins of the same date and, it is said, also English ones; the Spanish coins are bronzed and pieces with them are not difficult to find on the market today but are not highly regarded.

Enos shows a high covered compote in the pattern on the cover of his booklet and also on Chart 1. This piece is used through the courtesy of the owner, Mrs. Vivian Ericson, of Ypsilanti, Michigan.

## 119. PIONEER, NO. 21



This pattern is "No. 21" in the trade-catalog of the Pioneer Glass Company, Ltd., of Pittsburgh, made probably between 1885 and 1890; it is illustrated in the four-piece creamer set, celery vase, pickle dish, individual sugar and creamer, cracker jar, berry bowl, sauce dish, water pitcher, tumbler, vinegar and oil cruets, and in a four-piece caster set; there may have been other pieces, shown in other catalogs not seen by the writer.

The large flat out-curving spaces above and below the central bull's-eyes are colored red in the catalog, but probably could be had plain as well, the ruby color always adding materially to the price. Ruby was made with gold until very recently when selenium was used as a much cheaper ingredient although it gives a slightly different color. The gold is still in

use, however, for automobile tail lights and street signals, etc.

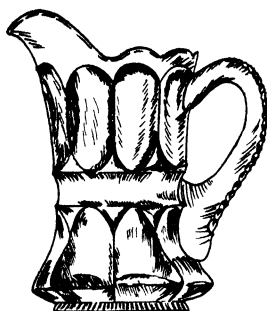
5½ in. high.

## 120. LONG PUNTY

This beautiful piece might at first glance be regarded as dating from the time of "Excelsior," "Argus," "Bigler," etc., which it superficially resembles, but close inspection shows that it dates from several decades later. The glass is beautifully clear and highly polished like that of the older glass, or like fine Irish pieces; it is massive, thick (fully ¼ in. at the rim), and heavy but it lacks the clear tone of the earlier flint ware, being practically non-resonant. By whom it was made, the writer does not know.

The body is tall and cylindrical, greatly bulged at the base of the body on the outside only, the inside showing no bulge whatever. The small base is flat on the bottom and impressed with a large 32-rayed star, eight of the rays longer than the rest. The outside of the base is milled like the edge of a coin.

The handle is pressed but closely simulates the later applied type; its base is bulbous



and very large,  $1\frac{1}{2}$  in. high and  $1\frac{1}{8}$  in. across; the whole back of the handle is covered with a small graduated honeycomb pattern, each hexagon depressed.

The rim has four wide shallow sinuous scallops on the back half, each of them fine-ribbed on the thick top. The lip rises from the front half in a graceful arch, and the sides are somewhat constricted.

Through the middle of the body is a wide shallow groove  $\frac{3}{8}$  in. wide and above this the body is divided into eight long oval puntys or giant thumbprints broad-arched over their tops and more pointed below, and nearly flat through the mid-portion. At the base and between each two of these the triangular space is depressed inside.

Around the lower half of the body is a similar row of eight large puntys which spread outward very sharply just above the base to form the great bulge. Each is concaved inside even at the bulge so that, looked at from the bottom, the shape of the pitcher is that of a large octagonal star.

4-part mold,  $5\frac{1}{4}$  in. high.

The honeycombed handle reveals the late origin of this beautiful pattern, and often appears on patterns of the Nineties, as on the creamer of "Buttressed Sunburst" (Kamm 1:111), "Cord Drapery" (1:78), "Formal Daisy" (2:101), etc.

The depressed-thumbprint pattern is similar to that on "Excelsior" (Lee, Pls. 1, 4, 7, this book, p. 32); "Ashburton" (Lee, Pl. 3), "Argus" (Lee, Pls. 2, 11), "Bigler" (Lee, Pl. 10), "Moonprint" (Kamm 1:4), "Hourglass" (2:8), etc.

## 121. U. S. COMET

"Comet" is the name under which this pattern appears in an undated trade-catalog of the United States Glass Company, dating from around 1890. It is shown in the four-piece creamer set, other pieces possibly to be found in some other catalog of the firm.

The pattern is a far-cry from what one might expect of one with a celestial name for no motif bears the slightest resemblance to a heavenly body; it is a typically fussy Victorian one with many unrelated motifs. The deep inverted bell-shaped body on a small base is widest at the top, with a wide band just below the irregularly curved rim consisting of two rows of coarse sawtoothing outlined in thin raised lines, filled with stippling, between the two a narrow plain space flanked by raised lines.

Around the body near the base is a narrow horizontal band made up of small vertical hexagons side by side, with a raised line above and below. Just above this band is a wide one composed of large erect "shells" with fan-spread at the top, each with five raised ribs.

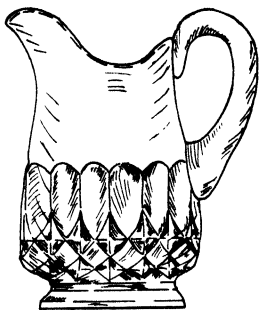
The handle is "wooden," rectangular in shape, ends projecting, with a "screw" at each corner; down the middle of each of the members, on each side, is a groove rounded at each end.

3-part mold, 6 in. high.

"Comet" is the name for a much older pattern put out by McKee Brothers, of Pittsburg, and illustrated in Mrs. Lee's book on plates 48 and 49, said to have been copied from an earlier pattern of Sandwich origin. It is also designated "Halley's Comet" in memory of the appearance of this erratic comet in 1835.



## 122. PIONEER'S VICTORIA



This pattern is designated as "Victoria" in an undated trade-catalog of the Pioneer Glass Company, Ltd., of Pittsburgh. However, the name is also used for an earlier pattern made by Bakewell, Pears and Company, also of Pittsburgh, and shown by Mrs. Lee on Plates 17 and 18; since it is desirable to preserve original names wherever possible, the writer is using the firm name in addition.

The pattern is illustrated in many pieces, the four-piece creamer set, molasses can, cake plate, high covered pickle jar, wine set consisting of tray, decanter and wines, rose bowl, salt and pepper shakers, lemonade glass, cracker jar, tumbler, handled tumbler, goblet, finger bowl, water pitcher in standard shape and one in the tall slender tankard form, custard cup with saucer,

six-inch high covered compote, and what is labelled a "jelly roll" and now often designated a banana dish—a high stemmed circular cake plate with bent-up sides. The butter dish is footed, such covered pieces often today wrongly regarded as small stemmed covered compotes. The water pitcher has long vertical ellipses in ruby red.

The pattern is made most attractive by the fact that the entire plain space above the pattern is stained ruby-red and the small flat-topped blocks near the base of the pattern are also in red. The plain ruby surface may be undecorated or engraved with a horizontal spray of foliage. The pattern dates from the 1885-1890 period. The Pioneer Glass Company was not one of those absorbed by the United States Glass Company; its fate is unknown to the writer.

The glass of this pattern is clear and brilliant; fairly thick and heavy but without resonance. The handle of the creamer is applied and more massive than usual. Decoration consists of a wide horizontal band around the lower half of the body made up of four rows, the upper one of slender vertical ellipses side by side, the top of each rounded, the base pointed, neither convexed nor concaved as usual but flat-surfaced; below and between each two is a sharp diamond and below this row one of interlocked diamond-shaped plane surfaces which are ruby-stained; below this in another row of diamond-point.

3-part mold, 5 in. high.

It is possible that pieces may have been made with no ruby stain to meet a lower-priced market for this pattern having so much of its surface in red must have been an expensive one.

## 123. ZIPPER SLASH

This pattern was made by George A. Duncan's Sons and Company, after the name had been changed slightly and the company had removed from Pittsburgh to Washington, Pennsylvania. It was their "No. 2005" pattern, with no name designation.

The pattern was made in the four-piece creamer set, water pitcher, tumbler, goblet, wine, celery vase, tooth-pick holder, several low bowls, in 6", 7", and 8" high covered compotes and high open in the same sizes, and also in 7" and 8" low covered and open compotes. The compote now regarded as so nearly useless and space-consuming must have been an important item since it appears in so many forms in every pattern illustrated in the old catalogs.

The pattern was made with the whole body above



the pattern stained ruby-red and either left plain or engraved in either of two patterns; it was also put out with the upper plain surfaces in yellow instead of red. It was also a souvenir ware, often found with special engraving of place, date and name. The piece shown here has no color, being left clear throughout. It is said also to come in amber.

The pattern is a sturdy one, in clear brilliant ware, rather thick and massive and it has a fine resonance. The handle is applied. Decoration consists of wide deep slashes into the lower fourth of the body on the creamer, the deep narrow partitions sawtoothed in zipper-fashion on the ends.

4-part mold,  $4\frac{3}{4}$  in. high.

This pattern is often seen in shops and is inexpensive.

## 124. R. AND H. SWIRL BAND



This pattern is illustrated in the trade-catalog of the Richards and Hartley Flint Glass Company as their "No. 190"; it is illustrated in the four-piece creamer set, decanter, wine glass and tray, cruet, water pitcher, and goblet, but is known to come also in the tankard water pitcher and possibly other pieces. The body was left plain or was engraved with a delicate horizontal spray. Nothing is said of ruby color although the pattern is typical of those so colored and belongs to the 1885-1890 period.

The creamer has a wide basal band in high relief, consisting of spirally arranged vertical rounded ribs, each ending above and below in a sharp diamond.

$5\frac{1}{2}$  in. high.

The pattern is often seen today in shops.

## 125. DIAMOND AND SUNBURST VARIANT

This is one more of the numerous variants on a very old theme; similar ones appear in Lee, Pl. 78; Kamm 1:103, 104; and in Kamm 2:78; there are many more.

This particular pattern was produced by the United States Glass Company, when that factory was still located at Pittsburgh, prior to 1891, and was their "No. 15018" pattern.

It was made in rather few pieces, several flat nappies, pickle dish, the four-piece creamer set, and probably a water pitcher and tumbler.

$4\frac{1}{2}$  in. high.

This illustration is taken from the trade-catalog.



## 126. HEAVY JEWEL

This is a standard pattern, described in Lee and shown on Plate 137 in the four-piece creamer set; in how many other pieces or by whom it was made are unknown to the writer. This piece is used through the courtesy of the owner, Mrs. Vivian Ericson, Ypsilanti, Mich.

The creamer is a brilliant one, heavy because the pattern is in very high relief and it





has a good average resonant tone when struck. There is a 28-rayed star on the underside of the base.

The rim is scalloped to conform to the pattern, wide shallow scallops alternating with tiny ones, the lip rather high and long, decorated on the outside with ribbing emanating from the tip. The handle is large, plain, terete, and pressed.

The whole body is covered with pattern, consisting of three horizontal bands of plain "jewels" in very high rounded relief; the upper row just beneath the rim has eight large elliptical jewels standing erect, at some little distance from each other, each surrounded with tiny beading, between each two, at the rim, is a large bead; a similar row of eight ellipses surrounds

the base of the body but the bead between is omitted. Around the middle of the body is a continuous row of ellipses, vertically placed and side by side, with no beading between, in groups of two longer and one shorter. Across the top and bottom of the band is a wavering row of tiny beads.

The background of the whole body is stippled.

2-part mold,  $4\frac{1}{2}$  in. high.

## 127. STIPPLED DAISY

This well-known pattern is shown by Mrs Lee on Plate 101 in creamer, spooner and a rectangular dish; Enos also shows the creamer on Chart 4. In how many pieces outside the four-piece creamer set and the dish it was made and the name of the maker are not known to the writer. The pattern dates from the 1885-1895 period

It resembles several other patterns all no doubt products of the same plant; the little measuring cup shown in the following pattern strikingly resembles this one and "Festoon" (Lee, Pl. 166, Kamm 1.93) is very similar in shape but not in detail \* The daisy is almost identical in the present pattern and "Barred Forgetmenot" (Lee, Pl. 132).

The creamer shown here is of good average glass, clear, fairly thick and heavy, and with some resonance. The cylindrical body has a small base on the underside of which is a raised whirled figure with fourteen "petals."

The lip rises high from the front of the rim, which is ringed and decorated on the top with sharp conical beads. The handle is rectangular in outline from the side and decorated down the back with short horizontal cylinders one above the other.

Just below the ringed rim is a short continuous horizontal scalloped "valance" with vertical pleating. Below this are two motifs, each appearing twice, a good-sized daisy flower with long raised petals and an erect stem which is enclosed between the scrolling of the adjacent large acanthus leaves, the members of which are in high relief. The background is stippled.

3-part mold,  $4\frac{1}{2}$  in. high.



## 128. SCROLL AND DAISY

This dainty pattern is very similar to the one just ahead; it shows the same multi-petalled flower, this time stemless, and a similar rococo scroll in high relief. The background of both is stippled.

\*F. H. Swan says in his "The Portland Glass Company" (Providence, R. I., 1939) that "Festoon" was probably made by that company but his evidence is far from convincing.



This creamer is a measuring-cup as indicated by the narrow vertical panel down the front under the lip scaled in 2, 4, 6, and 8 ounces, a narrow vertical row of raised ribbing down each of the side of the scale. It was probably originally a container for mustard, for there is a narrow ledge just inside the rim, the lid probably of tin or britannia metal rather than glass.

The quality of the glass is good, fairly brilliant, and the stippling gives it a cool frosty appearance; there is a fair resonance.

The cylindrical body is thickened at the straight rim with a band of vertical ribbing on the curved outside; the lip rises high from the front with vertical ribbing on the outside. The handle is oval and decorated down each side with a row of good-sized beads.

The body is covered with pattern, with two long identical fancy ogee scrolls in good relief, undecorated, facing each other on each side and enclosing between the lower arms a daisy. Around the thickened base is a band of vertical ribbing like that around the rim; on the underside of the base are well-spaced concentric circles in raised lines. 3-part mold,  $4\frac{3}{8}$  in. high.

Counterparts of this piece are unknown to the writer although this little piece is not infrequently found.

## 129. SINGLE ROSE

This creamer is very similar to the two just described in quality, high relief decoration, rim and basal bands and in the stippling. The writer believes all three were made for use as containers, probably for mustard, and also believes all three were made by the Westmoreland Specialty Company, a subsidiary of the Westmoreland Glass Company, of Grapeville (Jeannette), Pa., which turned out beautifully designed glass containers, many in opaque white, filled with mustard, during the decade 1890-1900.

This creamer has pleasing details although the squat cylindrical shape is rather clumsy; the lip has an awkward curve and the thin lid followed a meandering line deep inside the lip and rim. The glass is bright and has the same cool frosty appearance in its stippled parts as noted in the pattern just before.

There is a narrow horizontal band around the rim except over the lip in the ancient egg-and-dart motif, repeated in the band around the base, and the base of the body which is set up considerably inside the rim, carries a pattern in ribbing from a central point

The attractive handle is ribbed down its entire length, each rib rounded at the base against the body; at the top is a dainty acanthus leaf for thumb-grasp.

Extending downward from the rim are four large inverted acanthus leaves in high relief, with a fifth, larger one, under the lip, and spread across the body is a spray of rose foliage with flowers, in good relief, each flower a single one with five petals and many central stamens. The background is stippled.

3-part mold,  $3\frac{7}{8}$  in. high.

The flower and foliage are sometimes found colored and in rose and green gilded.



### 130. BEADED LOOP



This is a well-known pattern and one not difficult to find; three pieces are shown by Mrs. Lee on Plate 76 and Enos shows the high open compote on Chart 2. The writer found the pattern illustrated in a trade-catalog of the United States Glass Company, for 1907, No. 15073, in twenty-seven pieces; this was without doubt a reproduction of a much earlier ware which had been made in one of the seventeen factories taken over by that company in 1891, but in which it was made the writer cannot say.

The ware is brilliant, fairly heavy and most attractive, the many facets glistening in the light; however the late ware is inferior, tinted with color and with rough edges.

The cylindrical creamer has a small base with a large plain 36-rayed star on the base. The rim is evenly scalloped and the lip of average height; the upper part of the body flares outward slightly and around the rim is a wide slightly raised band of wide vertical fluting, scalloped below as well as at the rim; this particular creamer once had a cover. The handle is pressed, terete, with a small raised rectangular star at the top for thumb-grasp.

Around most of the body and reaching the waist is a wide horizontal band made up of six long well-spaced ellipses pointed at each end and in considerable relief inside, each surrounded by a row of tiny beads, the beads extending in an arch over the space between each two ellipses to form a continuous loop around the body. The space between each two ellipses is filled with fine cut in geometric facets.

3-part mold,  $4\frac{1}{2}$  in. high.

This pattern belongs to the large artificial "Jewel" family, the large raised jewels surrounded by beading and the fine cut appearing on many other patterns of the 1885-1900 period.

The pattern, in the clear, comes in vinegar cruet, toothpick holder, pickle dish, mug, as well as the usual pieces.

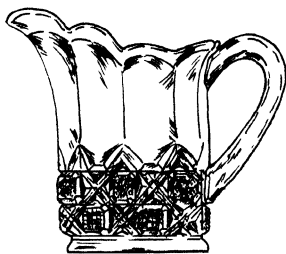
### 131. PLUTEC

The above is the original name for this pattern, which appears in an undated trade-catalog of the McKee Glass Company, of Jeannette, Pennsylvania, for around 1900; it is to be found also in a catalog dated 1915 and may have appeared in others before 1900 and between the above dates.

It is one of a large series of patterns shown in the 1900 catalog, each ending in "tec," the first one shown being "Aztec," and the last "Yutec" although every intervening letter of the alphabet is not used. Every piece is marked in the glass "Prescut" inside a small circle, the trade-mark of this company.

The pattern is illustrated in thirty pieces, including a flat celery tray, flat pickle dish, water pitcher, the creamer set, a  $10\frac{1}{2}$  in. plate, footed jelly, several nappies with and without handles, oil and vinegar cruets, nut bowl, wine set with tray, carefe, high cake stand, vase, etc.

The ware comes in beautifully clear bright glass and in spite of age has a brand-new appearance; the creamer is fairly heavy, with a good resonance. The cylindrical body rests on a small base impressed on the underside with a large plain 20-rayed star. The



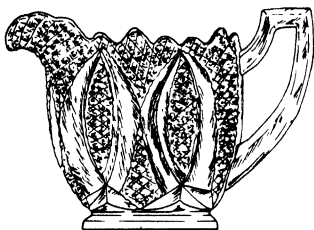
rim is broadly arched in seven sections to fit the panelling below; the handle is plain, oval and panelled.

The pattern is in two parts, the upper section, reaching down slightly more than half way consisting of eight flat panels of equal width, each arched over the top and bent slightly outward and shaped at the base to fit into the pattern around the lower part of the body.

This lower pattern consists of two horizontal rows of square blocks, each alternate block with a pointed-arch pattern above it which fits into the panelling above. Each square contains a pattern in high relief, one an octagon in high relief, the top covered with still higher hexagonal buttons, the adjacent one with a cross made up of prism-bits in high relief. This cross continues into the lower row, forming long diagonal bars in each direction. The octagons with button or hob tops is replaced in this lower row by octagons with bevelled margins, the tops filled with uniform tiny raised pyramids giving the effect of screening.

4-part mold, 4¼ in. high.

### 132. HIGH HOB



This lovely shimmering pattern is the product of the Westmorland Glass Company of Grapeville (Jeannette), Pennsylvania and was their "No. 550" pattern; although it probably dated from decades before, the writer found it illustrated in a catalog for 1915, put out for the "five-and-ten" trade, along with several earlier patterns of the 1885-1895 period. Such has been the history of many patterns which had served their original purpose, the molds laid away to be resuscitated to meet a cheaper market for another generation.

This pattern came in the four-piece creamer set, half-gallon pitcher, quart pitcher, goblet, iced tea glass, wine, tumbler, footed compote, footed bon bon dish, footed sweetmeat dish several flat round nappies, berry bowl, sauce, sherbet cut, cruet, celery vase, flat celery, many vases, salad plate and a ten-inch bread plate. The sugar bowl had two handles.

The glass is unusually good, crystal-clear and brilliant, and the creamer is fairly thick and massive, with a good bell-tone when struck. The body is squat and wider than high and the base is small, with a six-pointed star on the underside, with small rays between the points.

The handle has an upward thrust and a flat horizontal bar at the top for a thumb-grasp. The rim is unevenly scalloped to fit the pattern beneath and the long, clumsy low lip is wavy at the edge.

The body is covered with pattern; around it, reaching from rim nearly to the base are five long doubly pointed ovals, each with deep bevelled margins and each filled with uniform nubby little hexagons in high relief. Flanking each oval on each side is a sunken plain surface shaped like an inverted powder horn, each of these scimeter-shaped surfaces touching its neighbor of the next motif at its midpoint. The pattern is broken at the rear, a plain vertical bar under the handle.

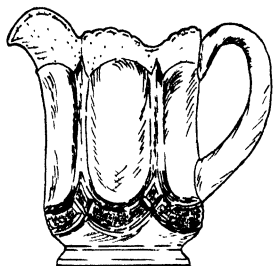
The first thing one notices about a piece is the excessive height of the little hobnails which cover the background, and it is from them that the writer derives the above name.

4-part mold, 3¾ in. high.

The pattern is said to come in blue as well as in the clear although the writer has seen only the latter. It is a pattern worthy of collecting because of the brilliance and clarity of the glass.

The pattern is sometimes spoken of as a variety of "Teazel" (Lee, Pl. 96), the latter a Bryce pattern.

### 133. VIRGINIA



Brothers\* states that the name for this pattern is "Virginia" and that it was put out by the United States Glass Co. between 1892 and 1897, thus making it one of the "states" series which included also "Michigan" (Brothers, p. 44), "Louisiana" (p. 44, Kamm 1:59), "Carolina" (Kamm 2:28), "Colorado" (p. 115), "Pennsylvania" (p. 103), "Texas" (p. 58), "Wyoming" (p. 49), etc. There are a few more in the group but by no means all the states were thus honored.

However, in their 1907 trade-catalog, the same company illustrates some fifty-six pieces in the same pattern, calling it "Mirror, No. 15086."

The pattern comes in a superior quality glass, beautifully clear and mirror-polished, rather thick and heavy, and with a fine resonance. The standard creamer is a good-sized cylindrical piece on a small base just deep enough to protect the elaborate 15-rayed star impressed in the base of the bowl; between the tips of each two adjacent rays is a diamond with four rows of tiny sunken diamond-point.

The handle is pressed, plain, terete, and simulates the applied type. The rim is broadly arched to conform to the pattern below, each arch fine-scalloped. The lip is average in proportions, depressed at the tip.

The body is divided vertically into six large ovals well rounded top and bottom, slightly sunken across the top, curving slightly outward below; each is nearly flat and plain within and between each two ovals is a deep V-groove.

Across the base of these "mirrors" is a horizontal swag made up of a raised bar with three horizontal rows of raised diamond point, with diamond blocks with diamond point at the high points in the swag.

3-part mold,  $4\frac{1}{2}$  in. high.

The upper part of the creamer and the margin of flat pieces is gilded in bright burnished gold often removed on pieces found today. The pattern comes in all the standard pieces, including individual creamer and sugar, and includes candlesticks. The pattern is well worthy of attention to future collectors to whom most of the earlier glass will soon be unavailable.

There is an old "Mirror" pattern, Lee, Plate 2, put out by McKee Brothers during the Seventies and there is also a "Mirror" of later date used in perfume bottles of various sizes, in candy jars with domed glass top and bail in imitation of a railroad lantern, square in cross-section, each of the rectangular sides having a large convex lens with deep-sunk bevelled margin, the bottle-tops having a similar pattern. This latter "Mirror" was made by George Duncan's Sons, of Pittsburgh, during the Eighties and Nineties in six sizes of cologne bottles; it was also put out under the same name by the McKee Glass Company, appearing in an 1894 catalog in a caster set (four bottles with holder), in addition to the cologne bottles; it was also made under the same name by the Fort Pitt Glass Works, Ditheridge and Company, Pittsburgh, in the above pieces and in a mustard pot as well, sometimes gilded.

### 134. SUNK DAISY

While the pattern shown here is undoubtedly late, dating probably after 1900, it is attractive, cool and frosty looking, and worthy of a place in one's collection of pitchers. A set of it, too, is pleasing for it comes in many pieces. The glass is clear, bright, of average thickness, rather light in weight, and there is no resonance whatever.

The creamer is a low cylindrical piece on a short base, the bottom of the bowl im-

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\*J. Stanley Brothers, Thumbnail Sketches, Kalamazoo, Mich., 1940.



pressed with a large 18-rayed star. The handle is plain, oval, terete, pressed.

The rim has five large scallops, each of which is further divided into five smaller ones, and the lip is low, and devoid of crenulation. The whole body is covered with continuous pattern from rim to base, eight large doubly-pointed ovals extend from top to bottom, each with bevelled outline and alternate ovals decorated alike. One half are covered with uniform "English Hobnail," the alternate ovals also alike, each with a deep-sunk eight-petalled flower in the middle, painted white, the circular center with tiny diamond point in different colors, red, yellow, rose, blue. Above and below the sunken daisy are groups of raised dark blue enamelled

dots with reddish veins. Between each two ovals, top and bottom, are long sunken rays.

4-part mold,  $4\frac{1}{2}$  in. high.

This pattern is called by Millard "Kirkland" ("Goblets, II"), possibly the name of some dealer or collector; unless the original names given by the factories, the writer believes proper names inadvisable, descriptive names such as given by Mrs Lee being much easier to associate with patterns, hence the above name, given by the writer.

Without doubt the decorative color varies considerably, at the whim of the artisan and pieces may be found with no added bits of enamel.

### 135. DIAMOND POINT DISCS

The above name is given by the writer to a pattern having for its most conspicuous motif circular discs with steep bevelled sides, filled with uniform diamond point, these discs surrounded by elaborate crescents and separated from each other by a single large diamond.

The pattern appears in a band around the lower third of the body in the creamer, the crescents above and below the discs having depressed central grooves with vertical hairlining, like eyebrows.

The creamer is a stolid cylindrical one on a small base plain beneath; the body is slightly the widest at the rim, with a deep bevelled line separating the upper plain two-thirds from the patterned lower part; from the rear of this groove on each side a faint line leads to the rim, as in many of the old Sandwich patterns.

The plain terete oval handle is pressed.

4-part mold,  $5\frac{1}{4}$  in. high.

This pattern, in the clear, comes in the four-piece creamer set and in several high compotes; many other pieces no doubt exist.

By whom it was made or when is not known to the writer. The pattern is sometimes spoken of as a variant of "Moon and Star" and is not scarce nor especially desirable.



### 136. PLEATED MEDALLION

This rather coarse pattern comes in fairly heavy glass of average clarity and with a good resonance. The creamer is generous in size, with a cylindrical body resting on an abbreviated base. On the flat base is a large plain eighteen-rayed impressed daisy.

The rim is saddled, with a high rather sharp rise in front to the lip which is constricted from side to side and depressed at the tip. The pressed handle is plain



4-part mold, 5 in. high.

This pattern dates from around 1900-1905 and is probably fairly plentiful. It is used through the courtesy of the owner, Mrs. Charles Godley, of Breckenridge, Michigan. It is similar to "Whirled Sunburst" (Kamm 2:37).

and simulates the applied bulbous-based type with tab under the top attachment.

Design consists of four large vertically placed slightly bulging ellipses, each framed in a narrow raised band made up of plain short cross-ribbing or pleating. The frames of adjacent medallions overlap at mid-center to form a long raised diamond, each diamond containing three rows in each direction of raised diamond point.

In the V above and between each two frames (except that under the handle) is a depressed fan-ray pattern, with a single ray at the base of the diamond rather than a fan.

Centered in each elliptical medallion is a large uniformly rayed formal daisy pattern made up of depressed rays with a large raised central bead.

### 137. U. S. NO. 84

Number 84 in the U. S. Glass Co.'s trade-catalog of around 1893,\* this neat pattern comes in a four-piece set and perhaps in other pieces. It is sometimes seen in shops. The creamer on a low plain base has an evenly scalloped rim, rather low plain lip and plain oval pressed handle.

The body is decorated horizontally below the middle with a wide band made up of four identical motifs connected together by a narrow upright bar of cross-ribbing. The main motif consists of five upright adjacent bars, three pointed at each end, the others rounded, each in good relief, the central bar the longest, the others stepped up or down from it.

3-part mold, 6 in. high.

The picture here is taken direct from the catalog.



### 138. MODEL PEERLESS



This pattern was the product of the Model Flint Glass Company, of Findlay, Ohio, made some time during the 1885-1895 decade and was labelled "Peerless." However, since another pattern now bears that name (Kamm 2:89), a product of the Heisey Glass Company, the combination name above is used. The sixteen glass companies which flourished at Findlay during the 1885-1905 period are now all extinct, the two principal companies which made tableware being the above and the Dalzell, Gillmore and Leighton Company.

The pattern consists of a wide band covering most of the body and composed of three horizontal rows of large diagonally placed blocks with steep bevelled sides, the blocks of the upper and

\*Pattern numbering by this company is considerably confused.

lower rows alike and covered with coarse diamond point, the middle row having the block-surface covered with a fine cut pattern somewhat coarser. Fan rays extend above and below between the blocks.

The handle is applied. The glass is good, clear, bright, of good thickness but with little resonance.

3-part mold, 4 in. high.

The pattern is similar to many others, e.g. to "Flattened Diamond and Sunburst" (Kamm 2:54), etc.

### 139. SCROLL WITH CANE BAND



The motif from which this pattern is named consists of a band around the body and covering most of it consisting of a large well-rounded continuous scroll in high relief intersected through the middle by a horizontal band of cane. The plain scroll-work is sometimes burnished in bright gold and the top of the rim is also gilded but the cane band is left clear.

The individual creamer shown here is a dainty little one in fine glass, clear, brilliant, of good weight and with good resonance. The rim is evenly scalloped and the lip low, the handle is applied.

Fan rays extend in unusual fashion from corners in the scroll-pattern.

4-part mold, 3 in. high

This pattern which is a late one comes in the four-piece creamer set, individual creamer and sugar, berry bowl, sauce, compotes, etc.



## **PATTERNS**

### **GROUP V**

140. FLAT DIAMOND BOX

141. PIONEER, No. 15

142. BEADED SWIRL

143. FLUTED RIBBON

144. HOBBS BLOCK

145. QUARTERED BLOCK

146. WHEELING BLOCK

147. IVY-IN-SNOW

148. BENT BUCKLE

149. ENGLISH HOBNAIL

## GROUP V

Creamers with no artificial bases, but resting directly on the bases of their bowls in spite of a possible outside basal ring.

### 140. FLAT DIAMOND BOX



This creamer is square in cross-section, with lip and handle at opposite corners; the body is curved inward through the middle, flaring top and bottom. The whole body is covered with a uniform diamond-block pattern, from rim to base, save at the two sides, down which in place of a sharp angle is a long elliptical concavity from rim to base; this clear space is sometimes stained ruby-red.

The handle is plain, oval, terete, pressed, with a barely perceptible thumb-grasp at the top. The whole base is covered with the same diamond-block pattern as the body.

The glass is beautifully clear and bright; it is fairly thick and heavy and there is a good resonance.

4-part mold,  $4\frac{1}{4}$  in. high.

The pattern comes in the four-piece creamer set and there are also several low bowls and no doubt many other pieces. By whom the pattern was made is unknown to the writer.

### 141. PIONEER, NO. 15

This pattern is "No. 15" in the trade catalog of the Pioneer Glass Company, Ltd., of Pittsburgh, undated, but of the 1885-1890 period.

The creamer is rather large in size, cylindrical, on a flat base, the rim evenly scalloped and the lip average in size. The handle is applied.

The upper fourth of the body is clear, and below this is divided vertically into rather wide columns in well-rounded relief, each sliced off diagonally at the top. There is a row of small horizontal oval puntys sliced out of each alternate column and in the next row below the oval puntys are staggered so that one vertical rib shows three puntys, the next one only two.

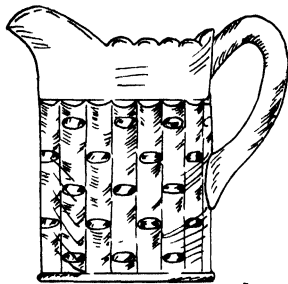
In the catalog the little thumbprints are stained ruby red, the rest of the piece left clear, but the pattern no doubt came also in all clear. Green may also have been used.

The pattern comes in the four-piece set, in celery vase, tumbler, water pitcher, berry bowl, sauces, 4" nappy and possibly in still other pieces.

$4\frac{3}{4}$  in. high.

This illustration is taken from the catalog. The pattern resembles "Notched Rib" a product of the United States Glass Company and produced in their "J" factory, previously the Columbia Glass Company, of Findlay, Ohio, numbered 15021; alternate vertical bars stand out as ribs, and only these ribs have concavities, here circular instead of oval, as above, but also stained ruby or sometimes left clear. It also resembles a pattern which Millard calls "Broken Column" (Pl. 139).

The writer knows nothing of the history of this company; it was not one of those absorbed by the glass trust in 1891.



## 142. BEADED SWIRL



The compact tankard-form creamer shown here is of average clarity and polish, rather thick and heavy and with some resonance.

The practically cylindrical body is very slightly wider at the base, which is flat on the outside but indented and plain beneath. The handle is pressed, oval and plain.

The rim is straight and horizontal and the broad lip rises from the front of the body. Decoration covers the body and consists of swirls reaching from top to bottom, a wide well-rounded plain swirl alternating with a narrower band of beading. At the top of each wide swirl is a circular lens in rather low relief and at the top between each two lenses is a cluster of three tiny erect slightly swirled teardrops.

3-part mold,  $4\frac{1}{2}$  in. high.

This pattern, in the clear, comes with the lenses colored, on this particular piece a bright yellow, and no doubt on other pieces with red, pink, and possibly green. The pattern can probably be found in many pieces.

It is quite different from the pattern known as "Swirl" (Lee, Pls. 69, 146 and 163), and also from "Swirl and Ball" (Kamm 1:107 2.106) where the balls are in full spherical relief.

By whom this pattern was made the writer does not know; a very similar pattern, with beaded swirl but lacking the lenses at the top was "Puritan", made by the Westmoreland Glass Company and shown in a trade-catalog undated but probably of the 1890 period.

## 143. FLUTED RIBBON

The above name appears in Enos' manual, with a high covered compote in the pattern (Ch. 2). The pattern was made by the United States Glass Company and is their "No. 15002", one of the very first patterns produced after the merger of the seventeen companies in 1891. It may have been a new pattern, not heretofore made in any of the subsidiaries.

The pattern comes in the four-piece creamer set, berry bowl, sauces, many nappies, many compotes open and covered, molasses can, pickle dish, relish dishes, water pitcher, goblets, several decanters, etc.

The creamer is a broad squat one with rim scalloped to conform to the pattern which touches it and consists of vertical ribbing in several widths. It is to be noted that the bars are convexed, not concaved as they would be in fluting, in spite of the title above. A broad convexed vertical bar alternates around the body with a group of five narrow ones, the central one of the group slightly the wider.

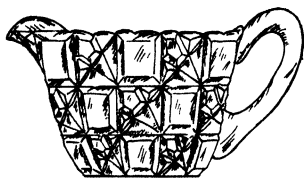
$3\frac{1}{2}$  in. high.

This illustration is taken from the trade-catalog.



## 144. HOBBS BLOCK

This unusual block pattern was made by Hobbs, Brochunier and Company, of Wheeling, W. Va., as their No. 330 pattern, this illustration taken from an old undated trade-catalog. The pattern was made in the usual four-piece creamer set, water pitcher, goblet, tankard creamer and also a tankard water pitcher, compotes, etc. Covered pieces have plain knobbed finials.



The small creamer is flat-based, long-oval in shape, with shallow scalloped rim and long low lip. The handle is plain and applied.

The over-all pattern consists of three horizontal rows of squares, each alternate square with a plain flat-topped raised block, the adjacent square enclosing a complicated pattern with three raised cones rising from the lower right corner, spearing half-way across the block, the upper left corner having

a pentagonal block with small pyramids in the other two corners, all with bevelled margins. The plain and ornate blocks alternate around the body.

$2\frac{7}{8}$  in. high.

Hobbs, Brochunier and Company was one of the most important firms in the table-ware business for many years; under the direction of William Leighton, a brilliant artisan from the New England Glass Company, many innovations were introduced, such as soda-lime, the use of benzene in the glory-hole, the use of cold air to chill the molds, etc., and they made hob-nail glass in many colors and combinations of color, principally in blown ware, which are highly prized by collectors today.

### 145. QUARTERED BLOCK

This dainty little creamer is much deeper from front to back than from side to side, a long oval in cross-section. The glass is brilliant and clear, with a high sound when struck. It rests flat on the base of the bowl, a large 24-rayed star being impressed into the base.

The rim curves gently to the low narrow depressed lip; the handle is molded in semblance of the later applied type, the base confined to a bevelled block of the pattern.

The pattern consists of diagonally placed square bevelled blocks, three deep, the upper row tapering off at the top in much shallower relief. The upper horizontal row of blocks carry uniform diamond point, repeated also in the lowest row, this, too, tapering to shallower relief at the base than at the top.

The middle row of blocks is decorated with cross-hatching through the middle, resulting in four smaller blocks.

4-part mold, 3 in. high.

The pattern comes in the four-piece creamer set and probably in others as well; it is sometimes to be found in shops. By whom it was made the writer does not know. It appears to date from around 1900.



### 146. WHEELING BLOCK



The individual tankard creamer shown here comes in beautifully clear brilliant glass of good thickness and weight but is without resonance. The pattern consists of very large squares, two horizontal rows on this piece, four in a row, alternate blocks alike, and extends from the collar below the rim to the margin of the flat base.

One of the blocks is octagonal, with deeply bevelled sides, and plain top curved to fit the body, small triangular faceted figures in the corners. The other block motif consists of a central diamond with flat raised top and four corner blocks, each with five bevelled sides, the remaining space housing a three-sided faceted block.

The base has a large depressed 18-rayed star, each ray widest near the edge. The

handle is small, oval, terete, and is placed low down on the body, standing out rather awkwardly from it.

4-part mold,  $3\frac{1}{2}$  in. high.

This block pattern differs from the host of others in the pentagonal divisions of the one block; it was probably made around Wheeling, W. Va., and dates from the turn of the century. The pentagonal blocks and their complex arrangement are very similar to those on "Hobbs Block".

## 147. IVY-IN-SNOW



This well-known pattern is said to date from the late Sixties, but the pattern-book from which this drawing was taken was not older than the late Eighties. The pattern was made for many years by the Cooperative Flint Glass Company, of Beaver Falls, Pennsylvania, and when this company closed its doors in 1937, the molds of five of their important patterns were purchased by the Phoenix Glass Company, of Monaca, Pa., just across the Ohio River, and the patterns continued in production; they are being produced there today.

Besides this pattern are being produced "Blackberry" in clear and opaque white and also "Moon and Star".

The little creamer shown here is a squat one with no artificial base; without doubt there is also a standard creamer with stem but it was not shown in this catalog. The pattern consists of three sprigs of ivy suspended from near the rim hanging diagonally, each sprig composed of three leaves and two "buds"; the ivy is clear, and the entire background stippled in depressed beading.

"Ivy-in-Snow" comes in many pieces and has always been highly regarded by collectors who may regret learning that the pattern has been in continuous production over so long a period. Mrs. Lee shows a goblet (Pl. 103, a large plate (Pl. 145) and a group of four pieces (Pl. 119). It comes in the four-piece creamer set, goblet, mug, water pitcher, high covered and high open compotes, covered berry bowl, pickle dish, round and square cake plates, tankard creamer and celery vase, all these appearing in the same trade catalog from which the illustration shown here was taken; there may be still other pieces. The pattern is also known at the plant as their "Forest Ware".

The writer is deeply indebted to Mr. Thomas W. McCreary, Sr., of the Phoenix Glass Company, for many courtesies shown on her visit to his plant and for information concerning many patterns made there and elsewhere.

## 148. BENT BUCKLE

The above name is given this pattern because the main motif, a large "buckle", is bent under at the bottom, appearing on the base of the body; the buckle is pointed at each end, that on the base ending half way to the center, the central space on the base occupied by a large sunk square having four pentagonal faceted corner-motifs and a raised central square.

The buckle motif appears four times on the little individual creamer shown here, each with steep bevelled margin and with a deep sunk central oval surrounded by uniform small diamond-point. Between each two buckles is a complex pattern in high relief.

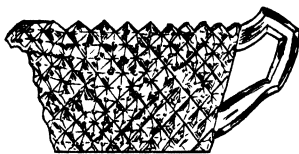
The handle is pressed and flat on top, with small diamond-point, and down each side is a fine-crossed ribbed pattern.

4-part mold,  $3\frac{3}{4}$  in. high.

This pattern is very similar to "Buckle with English Hob-Nail" (Kamm 2:75), but who the manufacturers, the writer does not know. The present pattern comes in clear brilliant glass and dates probably from the 1890 period and later.



## 149. ENGLISH HOBNAIL



This is a well-known pattern and the motif is also used on innumerable other patterns as well. The pattern is an old one, dating back at least to the Seventies and it has been in continuous production from an early date until today; because of the difficulty in differentiating good old pieces from the modern, it is shunned by many collectors.

The pattern is characterized by the uniform squares generally set diamond-wise, each with steep sides, the flat top cross-scored to leave four tiny nubs standing up.

The plain over-all pattern comes in clear, amber, yellow and light blue, in many pieces, an oval pickle dish, berry bowls, four-piece creamer set, several plates, a small round basket with glass handle, and in a miniature set consisting of salt cup, tall pepper and vinegar cruet on a small rectangular glass tray and often called a "master's condiment set"; this little set is often seen in shops today. Many of the old pieces have on the base a large plain rayed pattern in hexagonal form, but so do pieces made today.

The pattern is being made at present by the Westmoreland Glass Company. A provincial name sometimes given the pattern is "Monkey Face".

## **PATTERNS**

### **GROUP VI**

- 150. BULL'S EYE WITH DIAMOND  
POINT
- 151. LIGHTNING
- 152. PENTAGON
- 153. MARSH FERN

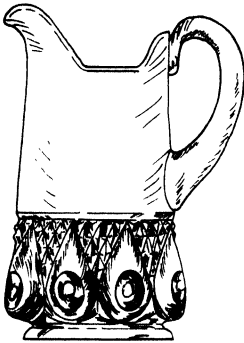
- 154. RUBY
- 155. SHUTTLE
- 156. TEARDROP AND THUMBPRINT  
VARIANT

## GROUP VI

Tankard-style creamers; these pieces followed in style the tankard-shaped water pitchers, which were popular during the Eighties, taking less room on the matching glass tray, with tumblers, than the older-style jug-shaped pitcher. However, jug-shaped water, milk, and cream pitchers were also made in the same patterns at the same periods.

This group is shown because standard-form creamers were not available in the same patterns.

### 150. BULL'S EYE WITH DIAMOND POINT



This pattern is known among dealers and collectors by the above name; it is said to have been manufactured at Findlay, Ohio, but by which factory the writer does not know; it is still fairly abundant in and around that city and is often seen elsewhere. It comes in the four-piece creamer set, the tankard cream, shown here, water pitcher, tumbler, compotes, etc.

The pattern is characterized by a wide horizontal band, appearing around the base on the creamer, and consisting of large vertical teardrop points up, sides touching, in exceptionally high relief. Sunk deep in the lower part of each is a concavity with circular rim. Between the points of the teardrops is a diamond point pattern and above this a deep bevelled line; the body above is plain. Without doubt it comes in ruby and engraved with a leafy spray and possibly it was a souvenir ware to be engraved specially at individual sales.

4-point mold, 5 $\frac{7}{8}$  in. high.

Tankard water pitchers, creamers and even individual creamers were popular during the 1890's, made in addition to the standard forms. This piece closely resembles "Torpedo" (Kamm 2:107) and is similar to many others.

### 151. LIGHTNING

The creamer shown here is the tankard-form of a well-known pattern known by the above appropriate name; there is also a standard-form creamer as well. The glass is fine, clear, rather thick and heavy and totally without resonance.

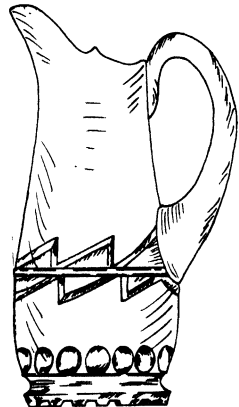
The slender cylindrical body bulges slightly below the middle and the rim is the narrowest diameter. The waist is thicker than usual and the base scarcely wider, ending at the bottom in a series of square-based notches which appear on most pieces in the pattern.

The handle is applied and the rim has high rather sharp nub in the center side, the lip rising very high in front.

Decoration consists of three motifs, a horizontal raised flat-topped fillet below the middle with raised bevel-margined right-triangular blocks arranged both above and below this line to form a zig-zag pattern resembling a lightning flash.

Just above the waist is a horizontal row of good-sized round puntys or thumbprints, the third motif in the decoration consisting of the notched base.

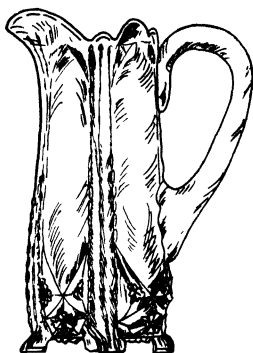
3-part mold, 7 in. high.





"Lightning" comes in the clear in many pieces and is not difficult to find. There are attractive open and covered compotes, the stem a square column with each side deeply V-depressed so as to form a cross when looked at from inside or the bottom of the piece; it comes also in the four-piece creamer set, in standard form, sugar and creamer in tankard form, water pitchers in both forms, goblet, bowls, etc.

## 152. PENTAGON



A tankard-type creamer with more charm than most such pieces, this one comes in a fine quality glass, fairly heavy and brilliant, which, together with its subtle curves and fine details raise it above the average. The body rests on five short feet, continuations of five shallow buttresses down the body from near the rim; each of these has two high sharp ridges with deep groove between, and each ridge from above the middle down has little "slices," "whittled" from its spine. The foot is bent sharply out and corrugated just above its base.

Between each two buttresses the long plain panel bulges slightly and ends at both ends in points, that at the top scarcely defined in the smooth body, that below ending in a deep groove, with flat-topped pyramids on each side and, below, a five sided figure with bevelled sides and a star impressed in the top.

On the base of the body is a large high-relief star with many surrounding facets. The handle is applied and rather unusual in shape, at least on this particular piece, no two applied handles ever being alike.

5-part mold, 6-in. high.

This piece is unusual in having five feet rather than the usual three or four; there is a small individual creamer in the same shape and it is possible that creamers exist in standard shapes as well although pieces other than the two tankard-type creamers in the clear are unknown to the writer.

## 153. MARSH FERN

The above name is used in Millard ("Goblets," II) and is satisfactory enough although the ribbed central spear more closely resembles the "Christmas Fern" (*Polystichum acrostichoides*) of northern states, found in dry woodlands.

The pattern is not infrequently seen in the middle west and was probably made in Ohio or Indiana. It is always a dainty pattern, coming in fine clear bright glass fairly heavy and thick and with a good resonance.

The pattern consists of a basal band below a thickened ring, made up of wavering upright sword-like leaves, apparently in a continuous band but really subdivided into a single motif appearing four times in the piece shown here. The central leaf is the tallest and stands out in higher relief, with slanting cross-ribs.

The upper part of the body may be left clear, or may be engraved, the piece shown here with a leafy spray much more elaborate than usual and almost identical with the spray on "Swirl and Diamond" (Kamm 2:106). It is probably also stained ruby in some instances and used as souvenir-ware.

On the underside of the base is a unique motif, a cross of four ribbed leaves from a central bead, each of the leaves encircled by a ribbed ring. Inside, on the center-base is



a plain dime-sized depressed area, the same dime-sized central area appearing in the "Swirl and Diamond" but raised rather than depressed. This feature probably characterizes glass made by this company.

4-part mold,  $6\frac{1}{4}$  in. high.

The pattern comes in the standard four-piece creamer set, tankard water and cream pitchers, several high covered compotes, bowls, etc. A pattern very similar but not identical with this appears in a trade-catalog of the Model Flint Glass Company, of Findlay, Ohio.

## 154. RUBY



Brothers\* shows that this pattern, of which the above is the original name, was made by the LaBelle Glass Company, of Bridgeport, Ohio, just across the Ohio River from Wheeling, W. Va., in the spring of 1878. The piece shown here may be a covered creamer or, more probably, a molasses can, although containers for syrups generally had metal or gutta percha lids attached by clips around the neck or by pins fitting into sockets above the handle.

This unusual piece appears to be blown but shows mold marks; the base is somewhat thickened for stability. Around the neck is a thick ring, the rim deeply saddled above and reaching down to the ring; the handle is pressed but simulates the applied type; the lower part is ribbed and splayed against the body.

The sole decoration consists of a long slender vertical lozenge appearing thrice on this piece, in low relief, the diamond-shaped central motif tipped at each end with a bead from which spread two points. This motif appears

also on each side of the deep domed glass cover, the finial of which is a double cockle-shell standing erect.

2-part mold,  $5\frac{1}{2}$  in. high.

This pattern, in the clear, may be found in a piece similar to this one shown here but lower and broader, a large high stemmed compote, etc. "A goodly number of items can be secured."

The pattern is not uncommonly found around Wheeling today. The finial is almost identical with that on "Powder and Shot" (Lee, Pl. 79), "Scrolled Spray" (Kamm 2:91), etc.

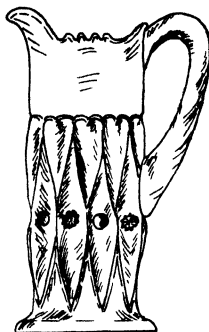
## 155. SHUTTLE

This tankard-type creamer is a thick opaque piece in caramel slag, with pale tan top and deep rich caramel base and mid-handle, the color developed by partial reffiring for a very brief moment, for long reffiring would deepen the color of the whole piece. It is very heavy for its size and, like other pieces of its type, has a fine metallic resonance.

The slender cylindrical body rests on a broad base for better equilibrium, the base hollowed and plain beneath. The handle is pressed but appears to be applied.

The rim has four small scallops on each mid-side and rises higher at the back; the lip is high and constricted at the end. The upper fourth of the body is plain and a wide horizontal band encircles the rest of the body composed of two interlocked motifs, twelve long slender hearts in some relief reaching half way down, and between their bases long slender "shuttles" such as used in tatting, each well-rounded through the

\*J. Stanley Brothers, "Thumbnail Sketches," Kalamazoo, Mich., 1940.



mid-portion. In the middle of each is a small rather deep depression alternate ones plain and stamped with a daisy.

3-part mold, 6 in. high.

J. Stanley Brothers has shown that caramel slag was made only by the Indiana Tumbled and Goblet Company, of Greentown, Indiana, from about 1900-1903 and was a product of this single factory. Hence, although this pattern is not shown by Mr. Brothers, the pattern must have been made there.

The little tankard is identical in shape with "Prism with Block" (Kamm 1:106), with the same four small side-rim scallops, a piece made by the Westmoreland Glass Company of Grapeville (Jeannette), Pa. as "Esther," and reproduced in 1896 by their subsidiary, The Westmoreland Specialty Company; in neither instance was caramel slag used. The four small side-rim scallops also appear on the tankard cream of "Prism with Ball and Buttons" (Kamm 1:108).

## 156. TEARDROP AND THUMBPRINT VARIANT

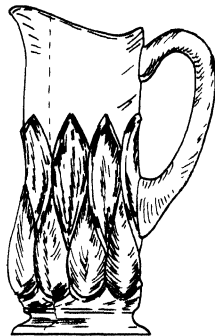
This pattern is often mistaken for "Crystal Wedding" (see p. 74) but it is a far cry from that lovely old one, pieces in the latter are generally square in cross-section, the quality is unexcelled; while the pattern closely resembles that of "Crystal Wedding," with the lower row of teardrops similar, the upper row of concaved figures differs radically; in that pattern the tops are well rounded while in the pattern illustrated here they are sharply pointed; in the latter there is a bevelled line just inside the margin not sunk but projecting, and then the concavity begins; in "Crystal Wedding" there is no raised bevelled line, the concavity beginning at the edge

This pattern comes in mediocre glass, rather thick and heavy, but somewhat resonant. The long slender creamer has a base slightly wider than usual to aid in stability; it is plain underneath. The handle is pressed and plain

The pattern consists of a band around the body and on the present piece covering most of its surface, consisting of a lower row of teardrops in good relief, interlocked with an upper row of sunken ovals pointed at each end, each oval with raised bevelled line just inside the margin.

3-part mold, 6 in. high

This pattern comes in the four-piece creamer set, goblet, tumbler, water pitcher in standard form with tray to match, and probably also in tankard form, six-inch plate, etc. It is almost identical with "Teardrop and Thumbprint", shown on p. 23, this book, differing only in that the upper row of figures is sharply pointed rather than rounded off nearly flat.



## **PATTERNS**

### **GROUP VII**

- |                          |                      |
|--------------------------|----------------------|
| 157. ROCOCO              | 165. BUTTRESSED ARCH |
| 158. HOBBLE SKIRT        | 166. FLORIDA PALM    |
| 159. CHRYSANTHEMUM SPRIG | 167. DUNCAN PANEL    |
| 160. BEADED ELLIPSE      | 168. BUTTON BAND     |
| 161. COLUMBIA            | 169. CROSSED FERN    |
| 162. BEADED RAINDROP     | 170. SCROLLED KETTLE |
| 163. LACY DEWDROP        | 171. SWIRLED COLUMN  |
| 164. GOAT'S HEAD         | 172. FLAT OVAL       |

## GROUP VII

These creamers have bases other than plain, flat ones, varying from small regular scallops, through broad scallops, pedestal bases, and blunt short feet to sprawled scalloped legs. However, it was sometimes true that a pattern coming with feet was also made with flat bases.

### 157. ROCOCO



This ornate pattern was probably a product of the defunct Central Glass Company, of Wheeling, W. Va., one of those merged with the United States Glass Company in 1891. The pattern shows much rococo scroll-work and, on each side, near the top, two large convex medallions nearly circular, each with indentations in the rim at the center above and below; there is a similar elongate convex medallion at the base intersected cross-wise by the narrow ring around the waist. Practically the whole body is covered with pattern, continuing through the waist to the margin of the base, which, like the rim, is irregularly scalloped to fit the pattern.

The rim has a thin ledge inside over the front portion only, which may or may not indicate a lid. The handle has an upward thrust, and the four panels each carry a row of beads; a small acanthus leaf is stamped on the handle top and bottom near the attachments.

Quality is rather poor and margins sharp as though this had been "production ware" rather than carefully executed, hand-finished glass. The creamer is rather light in weight but has a good resonance.

4-part mold,  $4\frac{3}{4}$  in. high.

When the Central Glass Company, of Wheeling, W. Va. went out of existence, the Imperial Glass Company, of Bellaire, Ohio, just across the Ohio River, purchased some of their molds and those for this pattern were among the number, this pattern appearing in a trade-catalog of the latter firm for 1904. On the creamer illustrated here the large circular areas bulge outward, whereas in the Imperial catalog they are depressed within. The pattern continued in their catalogs for 1906 and up to 1911 and perhaps still longer.

### 158. HOBBLE SKIRT

A quaint pattern is shown here, characterized by the bulge where most patterns curve inward to form a waist; it resembles a hobble skirt with a frill of embroidery below. The glass is clear, fairly heavy and thick as befits the pattern. The thickened basal portion is not repeated inside, the inside practically vertical throughout. There is a wide bevelled line just above the thickened area.

The scalloped base is thicker than usual and on the outside is a row of deeply impressed daisies. The handle is applied and the rim fine-scalloped save over the lip.

3-part mold, 5 in. high.

The writer knows nothing of this pattern save the single creamer, but the existence of this piece presupposes the other three to form the set, sugar, butter and spooner.



## 159. CHRYSANTHEMUM SPRIG



From today's stream-lined taste, the piece shown here may appear to represent the nadir in American glass, but it is most interesting none the less as typical of a late-Victorian period when houses, furniture and dress were highly ornate, a period we may yet look back upon historically as one of peace, prosperity and happiness, untrammelled by the clash of swords.

This creamer seems to us overloaded with superficial decoration, panelling, embossing, depressions and gilt and it comes in what is known today as "custard glass," which some collectors deprecate and others prize highly; the glass is fairly heavy, cream-colored, opaque, with a fiery opalescence, a fine china-like quality and splendid resonance.

The creamer is cylindrical, flaring considerably both top and bottom, with six broad, shallow scallops around the base, the bottom of the bowl set up nearly an inch inside the scallops. The rim is broadly scalloped to match, each scallop further divided into five smaller ones. The lip is low and broad at the end.

The handle takes the form of a scroll curved upward and curled under at the upper attachment, broadly splayed against the body at the lower. It is plain and round in cross-section through the middle, with a complex threaded ring an inch out from both upper and lower attachments. The scroll at the top is fluted and so is the portion next the body at the base, and both rings are gilded.

Decoration consists of three motifs: (1) a series of vertical panels, twelve in number here, each panel wide and flat, (2) a band of raised scalloping around the upper part of the body and another to match around the base, (3) a sprig of realistic chrysanthemum flowers and foliage on each side in low relief.

The body between the rim and upper scalloped band is fluted in shell-form. The upper scallop-band is not continuous but ends just short of the handle on each side. The whole band is considerably raised, and at each dip is a fleur-de-lis in still higher relief, inverted in the upper band, erect in the basal one. Inside the band is a Greek Key pattern in raised wavering outline. On this creamer, and in all the many pieces in the pattern which the writer has seen, this thin outline is in apple green enamel while the fleur-de-lis is in dingy pink.

The floral sprig on the side shown here is large and horizontal, but that on the reverse is much smaller and erect; each is in slightly raised outline, the middle in bright burnished gold.

3-part mold, 4½ in. high.

This pattern comes in sets of covered sugar, spooner, butter dish, and creamer, also in water set with pitcher and tumbler; there is a berry set with large deep, oval bowl and footed saucers. It also comes in plates and pepper and salt shakers. All pieces are often in shops, at least in the middle west, where no doubt it originated.

The pattern is late, dating from the 1895-1905 period.

## 160. BEADED ELLIPSE

An ornate, lacy pattern is represented by the present creamer, which is of mediocre quality, none too clear or bright, of good thickness, but rather light in weight and having a good resonance.

The body is inverted bell-shaped, nearly cylindrical, widest at the top, sloping very little down to the base of the body and curving out again to form the scalloped base, the base of the bowl set up considerably inside the scalloping. The base is plain beneath.

The handle is pressed, with wide, flat side panels; there is a projecting nub above to serve for a better grasp and a corresponding nub at the base.



The rim has two wide scallops on each side near the back and a tiny, lower, one at the handle. The whole front half of the rim forms the lip, which is very broad and low, with wavering outline and a small depression at the tip aiding in pouring.

The whole body is covered with decoration, the chief motif consisting of nine long raised adjacent ellipses pointed at both ends, reaching from rim nearly to the inside base, each with outline of high separated beads. Inside each ellipse are three oval thumbprints lying cross-wise, each with beaded rim and with stippling in the form of depressed beading.

At the top, between each two large ellipses, is a twin teardrop standing erect, that on each side of the lip much larger than the rest.

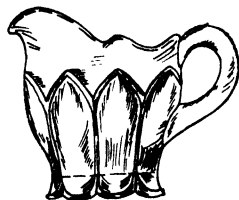
At the base, between each two of the ellipses is a large single "teardrop" raised slightly, beaded around the outside, with a long deep slash down its middle, the rest of the surface stippled to match the thumbprints above.

3-part mold, 4½ in. high.

This pattern very closely resembles "Beaded Ellipses and Fan" (Kamm 2:94); it also bears comparison with many others, such as "Jewel with Dewdrop" (Lee, Pl. 75, Kamm 1:77), "Late Peacock Feather" (Lee, Pl. 106, Kamm 1:76), "Heavy Jewel" (Lee, Pl. 137, this book, p. 84), etc.

## 161. COLUMBIA

Just before the end of the pattern glass era, manufacturers seem to have catered to every whim in order to keep up their sales; they made ice cream plates and saucers, custard cups and saucers, spoon trays, bon bon dishes in fancy shapes, a host of rose bowls and tall vases, spoon tray, cigar jar with silver cover, pomade jar with silver cover, olive dish, berry, sugar and cream set, sundae dishes in several sizes, numerous cracker jars, mayonnaise dish with saucer, whipped cream bowl with plate, sardine box, fern dish, relish dishes, footed marmalade, etc., all the above taken from a single trade catalog of the 1900 period. When a single pattern was made in a hundred and twenty-five items it was impossible for a customer to keep up and no doubt she lost interest in having so many pieces in identical pattern, and longed for variety. It is true, many of the pieces in a set were designed for hotel use.



This pattern was "Columbia," appearing in a catalog of the United States Glass Company for 1907 and without doubt in catalogs much earlier; it was "No. 15082," and forty pieces are shown in this catalog; the one illustrated here is the "medium cream," a larger and a smaller creamer also shown besides the tiny doll's house piece.

The pattern is a plain one but the glass is fine, brilliant and clear, thicker than average and with a good resonance. The pattern consists of eight long strap-like tongues reaching upward from the scalloped base nearly to the rim; they resemble a water-lily flower half-opened; each "petal" has deep bevelled margin, the inside not flat nor convex but subtly curved toward the margin all around.

The handle is pressed, terete, with a faintly outlined thumbgrasp at the top.

4-part mold, 3½ in. high.

The whole body above the pattern is burnished in bright gold, but this is often removed before sale nowadays. The pattern comes in the usual four-piece creamer set, water pitcher, tumbler, berry bowl, sauce, etc. and a child's set of several pieces including a tiny mustard pot.

## 162. BEADED RAINDROP



This ornate pattern is generally known by the above name, which is appropriate since the chief motif consists of large "raindrops" surrounded by beading.

The creamer is a short cylindrical one flaring out slightly both top and bottom, the base of the bowl set well inside the scalloped margin. The rim is similarly scalloped in broad shallow and in small V-scallops save over the long, low lip; the pitcher once had a cover. The handle is oval from the side and decorated down each side with a row of beads.

The whole body is covered with pattern in one continuous motif; through the middle is a horizontal row of large plain "raindrops" in high relief, well spaced from each other, and each surrounded by a row of tiny beads. From between each two raindrops, fans spread out both above and below, meeting above and below to leave an inner space elliptical, pointed at each end, this ellipse having bevelled margins and flat central space curving out above and below with the general body flare.

The fans have high faceted members and between the points of each two, both at the top and bottom of the pitcher, is a raindrop, smaller than the row through the middle, each in good relief and also surrounded by beading.

4¼ in. high.

By whom this pattern was made is not known to the writer. This piece is used through the courtesy of Mrs. Bess Hampton, of Gering, Nebraska. The pattern is similar to many others, including "Beaded Ellipse."

## 163. LACY DEWDROP

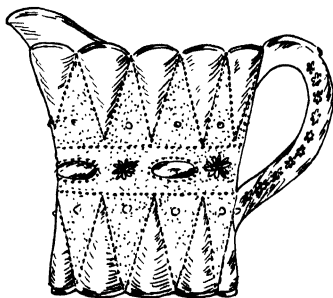
This is the original name for a pattern known for many years and made by the Phoenix Glass Company, of Monaca, Pennsylvania; the pattern has never been out of production since its inception and is being made today. It probably dates first from the Eighties.

It comes in the four-piece creamer set, the finial on the cover of the sugar bowl a fluted knob, several high covered and open compotes, goblet, water pitcher, open and covered berry bowls, sauce, etc. It comes in opaque white and clear and possibly also in color.

The pattern is characterized by deep plain convex fans reaching down from him nearly to center, and upward from base-margin nearly to the center, with a wide horizontal band through the middle of the body made up of small daisies alternating with small horizontally placed ellipses; the background of the body is stippled.

5 in. high.

Mrs. Lee shows a goblet on Pl. 154. This illustration is taken from the old trade-catalog.



## 164. GOAT'S HEAD

A most unusual pattern is this one, the base shaped like a lambequin lamp-shade, having three goat's heads atop the tripod base; each head is beautifully modelled, the





3-part mold, 6½ in. high.

The zoomorphic base may not appear on all pieces in the pattern and on bowls, etc., must be differently aligned. The pattern comes in the four-piece creamer set but in what other pieces, the writer does not know

The sculptured figures, the ogee curve and bevelling of the base and the vertical ribs down the mold lines suggest "Bearded Head" (also called "Viking", Kamm 1.81). This piece is used through the courtesy of Mrs. Vivian Ericson, the owner.

## 165. BUTTRESSED ARCH

A buttressed-type pattern very similar to this one but with a deep loop instead of merely an arch between buttresses was made by the old Adams Glass Company, of Pittsburgh, appearing in the same catalog as "Wild-flower," "Crystal Wedding," "Plume," etc., and was nameless but numbered sixteen in the catalog, which included some of our most highly-prized patterns. The creamer of this pattern is shown in Kamm 2 114, as "Buttressed Loop."

The present piece is so similar to the above that there is little doubt it was drawn by the same designer. The cable motif at the rim is an old one, used from the late Sixties to the mid-Eighties, appearing on many authentic Sandwich patterns as shown by their shards.

While neither this nor "Buttressed Loop" can be called attractive, they are unusual and curious, each with four abbreviated blunt "wooden" legs reaching more than half way up the side of the body as buttresses; the upper part of the body above the end of these projections is considerably wider than below, with a wide bevelled arched line dividing the two sections, the depressed lower panel, between each two buttresses further wide-grooved.

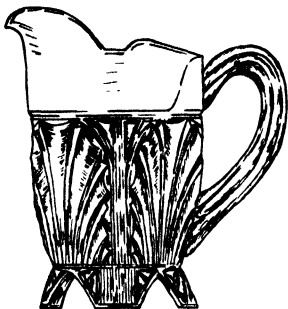
Around the rim, which is not thickened but which flares out at the top, is a band of upright swirled bars resembling cabling, and the underside of the lip is decorated with ribbing spread fanwise from the tip. The handle is large and clumsy with flat panelled sides and curves at the top for a better grasp.

4-part mold, 4¾ in. high.

"Buttressed Loop" comes in colors as well as in the clear and the present pattern no doubt comes in colors as well as in the clear.



## 166. FLORIDA PALM



The above name, by which this pattern is known among dealers, is appropriate and descriptive of the large oval "palm leaves" which decorate the body. The creamer is a good sized piece, in clear, brilliant glass of good thickness and with a hollow resonance.

The body is ovoid in shape, tapering below to the broad waist, below which are four spreading and sloping truncate feet joined to the body at the waist. The rim slopes upward from the back, with a deep flat-based notch in the middle of each side, matching the truncate feet. Below the rim is a clear space extending down an inch or more and separated from the rest of the body by a deep groove, the lower body recessed slightly over the upper portion above the groove. Near the back of this upper plain surface, a slightly raised line curves upward to the rear just above the handle.

The main portion of the body is divided into four large oval panels, arched above and flat at the waist, separated from each other by shallow parallel grooves, with raised triangles tucked into the interstices at the top corners.

Each panel consists of a fan spreading from the base and made up of wide and narrow vanes, the former in rounded relief, the latter sharp along a central ridge. The parallel lines separating the panels extend, somewhat widened, to the base of each foot, with a triangle on each side with a diminutive fan with raised vanes.

The underside of the base is plain, and the pressed handle is made up of corrugations spreading at the base, in imitation of the applied handle having similar surfaces.

4-part mold, 5 in. high.

This pattern comes, in the clear, in creamer, covered sugar, tumbler, and an oval 8 in. plate shaped and vaned like a palm leaf fan. There are undoubtedly many more pieces in the pattern.

The corrugated handle imitates the applied one on such patterns as "Moon and Star," "Centennial," "Inverted Thumbprint, Oval Prints" (Kamm, p. 87), "Deer and Dog," etc.

The four truncate legs as a base resemble those of "Picket," and the wide plain upper portion is like that on many of the old patterns, such as those shown in Group Two, Kamm, 1:7-16, most of which are demarked by a deep groove with the body slightly recessed. The ogee line from groove to rim is present on the creamers of a few other patterns, such as "Barberry" (Kamm 1:12), "Pressed Leaf" (this book, p. 20), etc.

The pattern is similar to those of the 1875-1885 period; the name is used by Millard in "Goblets."

## 167. DUNCAN PANEL

This pattern appears in an undated trade-catalog of the Duncan and Miller Glass Company, of Washington, Pennsylvania, and was their "No. 900" line; it came in the four-piece creamer set, goblet, several nappies, water pitcher, 6-inch, 8-inch and 9-inch low covered compotes and no doubt in other pieces not illustrated in this particular catalog.

The pattern was made in the clear and in what is known today as "custard glass," a yellowish-green opalescent ware with fine china-like consistency and high resonance. It belongs to the 1885-1895 period.

The creamer has two flat sides, long-oval in



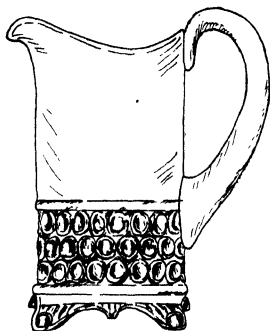
shape, the ends bowed, flaring top and bottom, and projecting below to form supports for the body and enhance the oval sides. Each end is decorated with a narrow raised band following the outline, and each oval side is also decorated with a narrow rim band, the latter fine cross-ribbed.

Each flat side may be left plain or may be engraved with one of three patterns, to suit the buyer. The opalescent ware may have been decorated in enamel rather than in engraving.

The handle is applied.

2-part mold,  $4\frac{1}{2}$  in. high.

## 168. BUTTON BAND



A neat, compact creamer on four short broad feet, this one is cylindrical in shape, very slightly wider at the base than at the rim, the latter is slightly curved and the lip low and rather long. The handle is applied, bulbous at the base.

The body is plain save for a wide band around the base, above the feet, the band outlined top and bottom in a ring in rather high relief. Three horizontal rows of "doughnuts" between the rings constitute the pattern, each with a raised outline and sunken center. In the base of each foot is a single sunk figure to match. In the center outside base is a raised circle.

4-part mold,  $5\frac{1}{2}$  in. high.

This creamer is similar in shape to "Chandelier;" both probably are products of an extinct mid-western plant and date from the 1895-1905 period. This pattern comes with the body plain and also engraved with a horizontal spray. It is not common but occasionally is found in the whole range of table pieces, in the clear only, and is known to some dealers by the above name. This piece is used through the courtesy of Mrs. Vivian Ericson, of Ypsilanti, Michigan.

## 169. CROSSED FERN

This lovely old pattern comes in milk white glass which appears dead white in some lights and a creamy tint on the outside in others; it is translucent rather than opaque, with no fire glow or bluish tint through the thinner portions, but, when cupped in the hands, casts a deep blue shadow—an unusual and subtle coloring.

The creamer is very light in weight considering its good thickness, and it has a clear bell-tone when struck.

The body is inverted bell-shaped, slightly bulging, narrowing to the broad shallow waist and the base is skirted, flaring outward, with four good-sized ball-and-claw feet projecting below. The claws might be those of an eagle or an owl or even of a lion, each with talons well rounded on the upper half and demarked across the middle, the portions below in fainter relief. Above each foot, splayed against the body in slight relief is an oval "shield" with tufts of fur or feathers and hair-lining slightly raised from the surface.



The rim is horizontal and plain save for a thickened ring which extends also over the

rather clumsy lip, the latter rising trough-like from the front of the body and extending nearly half-way down the front.

The handle is very large and ungainly although pleasing in itself, nearly circular in outline from the side, terete in cross-section, and decorated solely with a thickened ring around the vertical portion above the middle with a slight shelf on each side. There is a trace of thumb-grasp at the top.

Decoration of the body consists of one motif, which appears four times around the body, viz. two long rather stiff fern fronds extending from the rim nearly to the waist, crossed through their stipes below the middle of the body of the creamer. The pair on the under side of the lip is considerably the shorter. Each frond is slightly raised and delicately modelled and veined.

4-part mold, 5 in. high.

The pattern comes in clear colorless glass, in the opaque white and also in opaque turquoise; it can be found in the four-piece creamer set, in a low covered compote with stem, berry bowls of two sizes, in footed sauce, etc. There is a family-sized butter dish with four feet, a spherical slanted knob like the balled foot, with a star-shaped flat glass insert to hold the butter above the melting ice.

The pattern is an old one, contemporary with M.G. "Blackberry," "Wheat," etc. This creamer is used through the courtesy of Mrs. George Dillenborger.

## 170. SCROLLED KETTLE



This is another of the little mustard containers so popular a generation ago that scarce a household in the country did not possess at least one; they were put out by the carload by the Westmoreland Glass Company and later by its subsidiary, the Westmoreland Specialty Company, from the Eighties and up to the late Nineties, filled with the condiment at the plant, and reached every corner in the land and many foreign countries. They came in creamer and covered sugar bowl and sometimes in handleless sugars or spooners as well, but not in butter dishes. Most of the product was in white opaque glass, but pieces are found today in a creamy opalescent fireglow glass, in turquoise, and, more rarely, in apple green and amethyst.

This little kettle-shaped piece on three short terete legs has a collared top with scalloped rim, the legs ribbed vertically down three-fourths their length, leaving a plain spherical ball at the end; the handle is small, terete, pressed and plain.

Decoration in delicate raised outline consists of three round medallions formed by reversed scrolled leafy sprays, a long leafy bar separating each two.

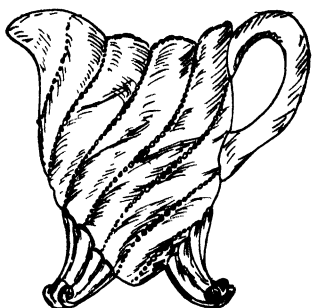
3-part mold,  $3\frac{3}{4}$  in. high.

This piece had a cover, now missing; it was probably a domed glass cover with pattern conforming to that on the body, this being the general practice for, unlike pickle containers, the lid was not a thin plate of tin or gutta percha.

Many of these little containers seem to have been designed by a single artist and they are invariably dainty and pleasing although the shapes vary widely; none are stilted or grotesque. Designs are florals and scroll-work, with occasionally a zoomorphic form such as the lovely "Swan" with swan finial; some of these are shown in Kamm 1:91-2 and 2:91-92, 112-13, and 118.

The writer believes the collector of old opaque white glass is on safer ground with these pieces than with the more popular Indian Heads, hens and ducks on nests, and lacy-edged plates, for the former, being still inexpensive, have not been reproduced as have the latter; much milk glass is being made today over the old molds by the Westmoreland Glass Company.

## 171. SWIRLED COLUMN



This pattern appears in a trade-catalog of George A. Duncan's Sons, of Pittsburgh, before the removal to Washington, Pa., and dating thus from the time before 1892. It was made in two forms, with scrolled feet, as shown here, and with flat bases; the former was made in twelve pieces—nappies, the four-piece creamer set, etc. The flat-based form, being more practical, came in about thirty pieces, including the usual long list of compotes, four cruets, a lamp, nappies, pitchers, etc. The pattern came in clear glass, the beading sometimes in gilt, and also in opaque cream or white, with gilding; it may have been made in colored opaque as well.

The tapering body, ovoid at the base, rests, like ancient urns, in a tripod base, each leg scrolled and ribbed vertically. The body is covered with well-rounded vertically arranged sections emanating from the base and widening as they reach the scalloped rim, each two columns separated down their length by beading.

The handle is plain, oval, and terete.

5 in. high.

## 172. FLAT OVAL

Here is a unique creamer, a large piece with flat oval sides supported on a pedestal with four splayed legs. The glass is beautifully clear and brilliant, shimmering in the light; the piece is fairly thick and heavy and it has a fine bell-tone when struck.

The body (excluding the handle) is nearly twice as long as wide and a little deeper vertically than wide. The two flat sides, long-oval in outline, project half an inch beyond the ends, the ends bowed out slightly and curved in at the base; at the two sides of the end is a tiny sawtooth pattern tucked into the corner and showing through the sides. Through the lower half of each end is a pattern of raised vertical ribbing.

This unique body rests on just as curious a base, in form more adapted to the sitting-room marble-topped table than to the bowl of a pitcher; it has a thick center-piece, square in outline, from the four corners of which legs curve out and down, each leg with four flat sides and nicely bevelled margins, and with a raised rib down the center.

On the base of the central support is a depressed 10-rayed star, the size of a 25c piece. Each leg is plain on top but decorated beneath with a fine graduated diamond-point pattern.

The handle is dainty and applied, widest and rather flat at the top.

The lip rises trough-like from the front bowed end and is rather ungainly in shape, with a broad end.

Each of the two flat sides on this particular piece is profusely engraved with an identical pattern composed of various leaves and sprays of grain.

4-part mold, 5 in. high.

This pattern, not as rare as might be supposed, is infrequently found in the Ohio Valley around Wheeling, W. Va., and comes in the four-piece creamer set, and in a high covered compote; without doubt there are many other pieces, both plain and engraved. It seems to come only in clear glass. By whom it was made the writer does not know.

This creamer is used through the courtesy of Mrs. Theodore J. Fitch, of Rogers, Arkansas.



## **PATTERNS**

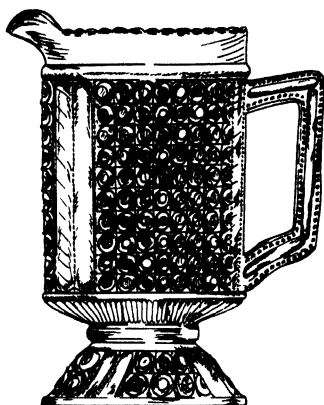
### **GROUP VIII**

- |                       |   |
|-----------------------|---|
| 173. THREE PANEL      | 179. PRIMROSE                                   |
| 174. FACETED FLOWER   | 180. ARROW SHEAF                                |
| 175. MIRROR PUNTY     | 181. TREE OF LIFE<br>The Portland Glass Company |
| 176. CURRIER AND IVES | 182. DEER AND OAK TREE                          |
| 177. PANELLED PRIMULA | 183. BEADED ACANTHUS                            |
| 178. CURTAIN TIE-BACK | 184. SOUTHERN IVY                               |

## GROUP VIII

Pitchers larger than creamers, with bases varying from deeply hollowed and decorated, with narrow waists above to those resting flat on the bases of their bowls. Without doubt all the patterns represented were also made in creamers, but in a few of the patterns, the creamers are probably almost extinct, the larger pieces not subjected to every-day use, while in other patterns creamers are known to exist but were not available to the writer at the moment needed.

### 173. THREE PANEL



"Three Panel" is a well known pattern not hard to find. The piece shown here is the milk pitcher size, in good quality fairly heavy and thick glass, with no discoloration and some resonance.

The body is cylindrical, of equal width top and bottom to the base of the handle, below which it slopes in sharply to the waist with vertical ribbing in relief and curved top and bottom. The waist is a thick flat ring deeply grooved above and below and the deep sloping base is decorated with the same pattern as the body on the outside, plain beneath.

The rim is straight and evenly scalloped, the absurd little lip rising sharply at the very front and bends down at the broad lip. The pressed handle is rectangular in outline, tipped slightly upward with straight top and long vertical bar, and four-square in cross-section. On each side are three straight bars in rounded relief touching at their ends, and on each side of this

bar is a line of fine sawtoothing, each bar rounded off top and bottom.

The body is plain for nearly an inch below the rim, with a thick raised ring below, and another, smaller one, around the base of the body below the handle. Between these two rings the body is divided into three large rectangular sections of equal width top to bottom and separated from each other by two narrow vertical bars side by side, with a line of fine sawtoothing between the two and on each side.

The large panels are squared off into eight vertical and ten horizontal rows, each little square housing a raised circle with bevelled edge and large flat center. Alternate centers are plain and stamped with a "daisy" or eight-pointed star slightly sunk. Between each group of four circles is a sharp point like that in "Thousand Eye."

The base carries the same pattern as the body, the circles larger and the basal row much the larger.

3-part mold, 6 $\frac{7}{8}$  in. high.

This pattern was made by the Richards and Hartley Flint Glass Co., of Tarentum, Pa., in 1888 and was their "No. 25" pattern; an old catalog illustrates eighteen pieces; others may have been added later. It was made in clear, yellow, amber, and blue, apparently not in green or amethyst.

Mrs. Lee shows it on Pls. 96 and 159. The pattern differs from "Two Panel" in that the plain panels of the latter are much wider, are not split down the center nor are they rounded off top and bottom. Moreover, each decorated panel of "Two Panel" contains a 12-rayed star in a square and not in a raised circle, all the squares alike.

## 174. FACETED FLOWER



Here is a fine old piece, the glass clear and brilliant, the pitcher rather thick and heavy, with a resonant bell-tone. The body is cylindrical on a good pedestal base with well-defined waist shelved both above and below; the base is plain on both sides. The rim is uneven, the lip high on the sides.

The handle is large, with soft-margined panelling, broad-panelled across the back, the sides projecting slightly down the entire length, with a slight projection at the top.

Decoration is simple, consisting of a delicate horizontal spray with two large stippled slightly raised "maple" leaves and a central stylized flower made up of faceted raised bits flanked by sprigs with beaded buds.

2-part mold, 9½ in. high.

The writer has seen several of these water pitchers in Ohio, Indiana and Michigan, which presuppose a goblet or tumbler and possibly a glass tray; there are probably a four-piece creamer set and other pieces.

## 175. MIRROR PUNTY

The large cylindrical water pitcher shown here comes in better-than-average glass, clear, thick and heavy, and with a ringing tone when struck. The base is plain on both sides and the handle pressed, terete and plain.

The lower third of the body is slightly thicker than the upper part, a bevelled line separating the two sections; the lower part is decorated with twelve large oval erect "puntys" slightly concaved, more so at the side edges. Around the front portion of upper part of the body is a thin poor engraved spray of foliage. The upper part may possibly be ruby red in some pieces and the engraving, too, may differ.

3-part mold, 8½ in. high.

This pattern was made by the United States Glass Company, appearing in a trade-catalog for 1907 as their "No. 15083"; there is no doubt it had also been made long before and this appearance was possibly a reproduction of the ware. It was made in the usual large line.

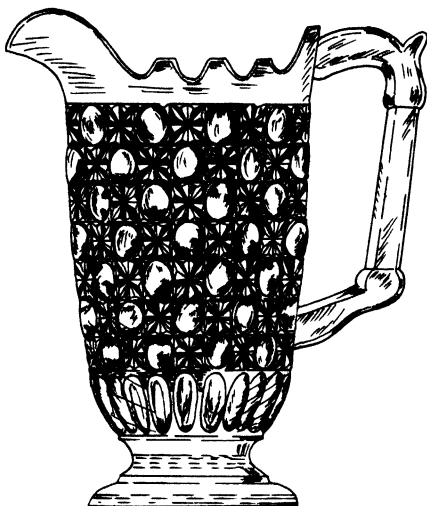
Patterns very similar to this one, with a single basal row of large puntys, or thumb-prints, are many. "Carolina," by the same company (Kamm 2.28) has a row of circular





figures, smooth on the outside but convex inward; "Oval Thumbprint" (2:26) has elongate puntys, the base and stem vertically ribbed; "Punty Band" has a horizontal row of elliptical puntys on the bulged basal part of the body (2:96).

## 176. CURRIER AND IVES



This pattern is no doubt named from the scene probably taken from an old print which appears on the water tray and shown by Mrs. Lee on Pl. 110, a farmer prodding a stubborn mule across a railroad track as a train approaches. The border shows two rows of pattern made up of small lenses and stars.

The water pitcher, shown here, shows the entire body covered with this lens and star pattern save for a portion below the rim and above the waist; there are seven horizontal adjacent bands of the pattern, the lenses and stars forming a diagonal pattern across the body. Each individual pattern is enclosed in a square and the stars are faceted and squared.

The rim of the pitcher is uneven, rising sharply at the handle, and the lip also is high. The handle is ornate, rectangular in outline, with a curved upper bar with projecting nub at the outer corner, the lower bar also curved,

the vertical a straight hexagonal bar. The creamer handle is even more ornate.

Around the body above the waist is a row of elongate vertically placed ellipses nearly touching, and the waist is shelved above and below. The base is plain.

3-part mold, 8¾ in. high.

The pattern is well-known and comes in many pieces, tray, water pitcher and tumbler, a milk pitcher, the four-piece creamer set, goblet, plate, sauce dish, cordial, long oval berry bowl, etc. These are in the clear, and there is a beautiful sapphire clear high lamp; other pieces may also come in the blue. By whom it was made the writer does not know.

## 177. PANELLED PRIMULA

It would be impossible for a botanist to designate exactly what flower is shown in such profusion on this lovely pitcher; the foliage is that of the primrose but the eight-petalled flower might be that of many plants. The fiddle-head tendrils are incongruous and the whole composition is designed rather for its pleasing effect than to represent nature accurately.

The pitcher is a highly decorative one, clear and bright, fairly thick and heavy, and there is good, rather high tone when struck. The body is cylindrical, coming in sharply at the base of the bowl, the waist narrow with a shelf above and another below, and the base plain, circular and hollowed beneath.

The handle, too, is plain, terete, very slightly flattened on top for a better grasp. The rim is evenly fine-scalloped with a slight rise at the handle and the lip is rather high-winged on the sides and depressed at the tip.



The whole body is covered with decoration in three horizontal bands; the upper extends nearly two-thirds the way down from the rim and is made up of nine adjacent oval divisions rounded over the top and bottom, each with a similar flower motif, slightly raised, a large eight-petalled flower near the base, a smaller one at the top, with vine, tendrils and foliage.

The central motif consists of dollar-sized adjacent circles, each encompassing a large single stemless flower, the diamond-shaped space between these two motifs framed in a wide bevelled outline.

The motif just above the waist consists of a horizontal row of raised acanthus leaves standing erect.

3-part mold, 8 in. high.

This pattern is said to date around 1900; by whom it was made the writer does not know. This pitcher is sometimes seen in shops and presupposes tumbler or goblet also; without doubt there are many more pieces. Those seen are in the clear only.

## 178. CURTAIN TIE-BACK

Here is a pattern of good practical construction, lacking, however, some of the grace of many contemporary patterns. The water pitcher is large and commodious and comes in a glass of good weight, of only average clarity, with some bubbles, and it is slightly discolored although other pieces are found which are entirely free of both defects; there is a good, hollow, resonance.

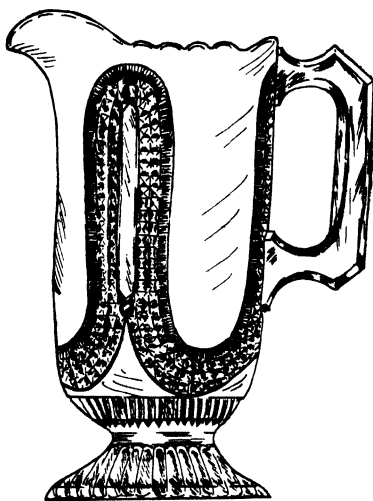
The cylindrical body tapers in below to the waist, which is not ringed or panelled. There is a line above the waist, the body slightly depressed beneath it and a row of down-pointing arrows are suspended from it, reaching nearly to the waist, each a prism.

The base flares out from the waist, and while plain above is decorated beneath with rounded bars spreading from the center to the margin. The pressed handle is square in cross-section, and is long-rectangular in outline, the upper and lower corner cut off.

There is a depression above for thumb-grasp and a corresponding one on the lower bar. The inner outline is long-oval.

The rim has four rather shallow scallops on each side, and the lip is rather low and broad.

Decoration is simple but effective, consisting only of a deep narrow swag, each



section reaching from nearly the top to the bottom of the body, four swags around the whole. Between the swags, the deep "U" spaces are open at the top and follow the curve of the body.

The swag is made up of a cross-ringed cable in good, rounded relief, and inside this two parallel rows of faceted squares in high relief, following the cable around the curves. Down the center, of this long inverted "U" which forms the pattern, is a long narrow bevelled plate with pointed ends and a large bead beyond the top. Below the lower bead and running to the next swag another row of squares is added to the pattern, giving it stability and weight.

2 mold,  $8\frac{1}{4}$  in. high.

This pattern comes in many pieces, a water set with goblet, the four-piece creamer set, etc., probably in the clear only. The goblet is shown in Millard ("Goblets"), Pl. 35; by whom the name was first applied, the writer does not know.

## 179. PRIMROSE



A light weight milk pitcher is represented here, of good, clear metal with a hollow resonance. The cylindrical body is ribbed or cospeted through its lower third, where it tapers to the waist, the ribbing alternately coarse and fine. Below it spreads out to form a circular hollowed base, shelved above with swirling through the waist portion.

The rim is unevenly scalloped with high plain lip, and the handle is molded, four-square, plain oval, with a bracket on the lower portion. There is a raised ring around the body just below the rim and below this it is divided into three large vertical panels by narrow raised panels extending down the mold lines; the two front panels are further embellished by sharp mold ridge with tiny canthooks top and bottom and with a raised diamond at the middle. The panel is outlined in beading. The back panel under the handle is left plain.

Each large panel carries in low relief a diagonal spray of flowers and foliage, two large five-petaled flowers with rose-like foliage, and with a tiny open looped forget-me-not top and bottom. The background consists of tiny raised beads arranged in tiers crosswise, giving the appearance of cool, frosted screening.

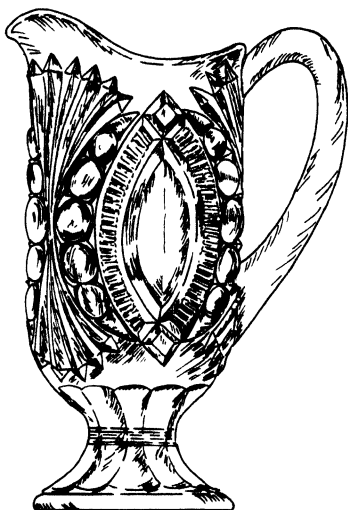
3-part mold,  $7\frac{1}{2}$  in. high.

"Primrose" is a popular pattern, collectable in sets which include marmalade jar, water tray, platter, several plates, goblet, etc., coming in clear, yellow, amber and blue; pieces are still relatively plentiful. The pattern dates from the Eighties; by whom it was made the writer does not know. It is shown by Mrs. Lee on Pls. 114 and 136 and by Enos on Chart 5.

The stylized flower is not that of the primrose nor does the foliage resemble that of this plant. The shape of the pitcher is like that of "Dewdrops and Flowers" (Kamm 1:50) and similar to that of "Tree Bark" (p. 49), the center of the plate is a uniform fine cut pattern like that of "Flattened Fine Cut" (Kamm 1:85). The mold line is similar to that on "Tree Bark" with the same tiny curved ends and center diamond. The tiny open-looped forget-me-not appears frequently on such patterns as "Dahlia," "Sunflower," "Scroll with Flowers," "Ribbed Forgetmenot," etc., and might be the designer's "trade-mark." The five petalled flower with pointed sepals behind is identical with that on "Scroll with Flowers."

Chipman ("The Romance of Old Sandwich Glass") says "Primrose" is a Sandwich pattern, but fragments are not among those from the site of the factory now preserved at the Massachusetts Institute of Technology.

## 180. ARROW SHEAF



3-part mold, 9 in. high.

This is a late pattern, dating around 1900 and without doubt was made in many pieces although this is the only one known to the writer. It is a highly desirable pattern, much better designed than most of its contemporaries.

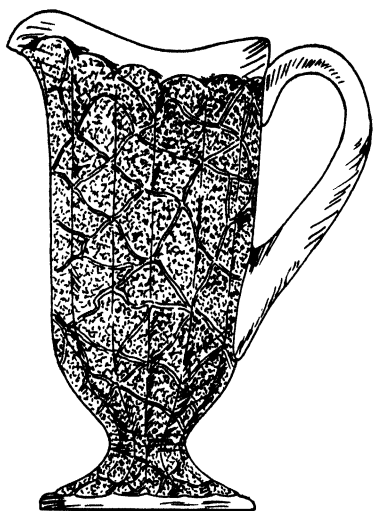
## 181. TREE OF LIFE

This version of the well-known "Tree-of-Life" motif was made by the Portland Glass Company, Portland, Maine, and is distinguished from other patterns using the same motif; (1) by the fact that the upper part of the body just beneath the rim and the outer part of flat pieces is always left clear, (2) there are vertical convex panels, (3) the veining stands out in rounded relief with no sharp spine down the middle of the rib, and (4) rims are not scalloped.

The pitcher shown here is only average in its clarity, has a slight waviness and some tiny bubbles, is slightly greenish, but has a rather deep hollow resonant tone.

The body is cylindrical but tapers gradually toward the narrow waist, flaring out again to form the sloping hollowed base which is plain beneath. The handle is plain, oval from the side and terete throughout. The plain rim is not thickened, slightly depressed on the side, and the lip is low and wide.

The upper half-inch of the body is clear and below this the whole body is covered with a uniform pattern down to within a quarter-inch of the rim of the foot. This pattern consists of wide vertical sections, each section convex outward with deep groove between sections, each upright section arched across the top and also the bottom. Completely covering this vertically sectioned area is the so-called "Tree-of-Life" motif which consists



of a cracked pattern crisscrossed with waver-  
ing lines, forming, in general, irregular  
four-sided figures.

On this version of the pattern the  
meandering lines are raised.

4-part mold, 9 in. high.

This version of the "Tree-of-Life" pattern  
comes in many pieces, including goblet, wine,  
champagne, mug, oval berry bowl, sauce  
dish, high open compote, low covered com-  
pote, rectangular flat dish, epergnes, water  
pitcher with applied and also with pressed  
handle, milk pitcher, finger bowl with  
plate, four-piece creamer set, a creamer  
in an ornate silver container, the base of  
the creamer rounded, celery vase and fruit  
dish also in silver holders, vases, etc. One  
form of goblet has a clear shield on one  
side with old English letters "to catch the  
Christmas trade." In colored glass are green  
vases, footed wine in purple, green, blue  
and yellow, finger bowl in light blue, dark  
blue, amber and green, footed salt in amber,  
blue and green, and compote in green with  
the "Davis" patent mark.

Another form of the pattern was made without the clear top, the reticulated pattern  
extending to the unscaloped rim, coming in 6" plate, tray, berry bowl, honey plate, sauce  
dish, a leaf-shaped sauce dish, these made in clear glass; the plate also in amber, blue  
and green, the honey dish in blue and green, the finger bowl in several colors, and the  
leaf-sauce in amber, yellow, blue, and cranberry, in two sizes, the tray in blue, yellow  
and amber, the berry bowl in blue, a toothpick holder in green, blue, amber and  
cranberry.

This pattern was the outstanding product of the Portland Glass Company, a company  
established in 1864 and which is said to have put out such patterns as "Acorn Band," a  
greek-key border, "Magnet and Grape with Frosted Leaf," "Frosted Leaf," "Shell and  
Tassel," "Chain with Star," "Roman Rosette," "Festoon," "Jewel and Shell," etc.\*However  
this company had no catalog and none of the above can be proven beyond doubt products  
of this company; the last named ("Jewel and Shell") is certainly in error, having since  
proven to be a product of the Westmorland Glass Company, Grapeville, Pa., and called  
"Victor," put out in 1893.

The Portland Glass Company operated for only seven years, the plant being con-  
sumed by fire in 1873 and not rebuilt because of stiff competition from plants nearer  
the source of both supplies and sales.

"Loop and Dart, with Round Ornament" is a proven pattern of the company, patented  
in 1869; "Tree of Life" is proven to be a product of the plant because a patent was  
granted to William O. Davis and some pieces of the pattern are stamped inside the  
base with his name or with "Portland Glass Company"; the letters are difficult to find  
because they follow the veining of the crackling. Pieces otherwise identical may or may  
not show the Davis name woven into the reticulations. (See "Antiques," 34:2, August,  
1933, also 26:4, October, 1934.)

W. O. Davis had come from the O'Hara Glass Co., of Pittsburgh, in 1867 where in  
1854 he patented a "press for moulding glass," improving it in 1863.

Mrs. Lee shows a plate in the pattern on Pl. 52 and Enos illustrates a flat oblong  
dish on Ch. 1.

\*F. H. Swan, The Portland Glass Company, Providence, R. I., 1939.

The Hobbs Glass Company, of Wheeling, W. Va. made a finger bowl in this version of the tree-of-life pattern with vertical convex sections, unscalloped rim, clear one-half inch down, and with raised reticulated lines, appearing in an old catalog of the firm; whether or not other pieces in the pattern appear in other catalogs, the writer cannot say. The same finger bowl appears in a catalog of the Central Glass Company, of Wheeling.

Patterns using the crackled, veined motif, which is said to resemble tree bark or bubbling soda include "Tree of Life with Hand" (see p. 7, this book), "Shell and Tassel," (this book, p. 59), "Garden of Eden" (p. 58), "Tree of Life with Sprig" (Kamm 2:27).

## 182. DEER AND OAK TREE



This is still another "Deer" pattern, and a quite different one from "Deer and Dog," and "Deer and Pine Tree" already in the literature.

In the present pattern the deer design appears in high rounded relief on a plain clear background rather than etched as on the former or centered in elaborate panels as on the latter.

The milk or small water pitcher shown here is a fairly thick, heavy piece clear and shining and having a good resonance. The deep cylindrical bowl tapers in gradually to the wide shallow unpanelled waist, the deep sloping base below being plain on both sides and hollowed to the waist.

The handle is a plain, terete one with flattened bulbous base like that on many of the late applied types. The rim is deeply saddled on each side, rising sharply toward the back and again to the broad lip which is slightly depressed at the end.

There is a single decorative motif on the entire piece, viz. a large spreading motif of

a deer (or possibly a caribou, or an elk) in high relief standing at the foot of a large wide-spreading tree, the motif not identical but closely similar on each side. The upper branches of the tree almost meet those of the one on the opposite side at the lip and handle.

The tree centered on each side has a sturdy, rough-barked trunk standing out in half-relief; its branches just above the deer into two wide-spreading trunks, each further branched to form a canopy of foliage over the upper half of the body, the foliage, however, loose and lacy, each leaf slightly raised and well spaced on its short petiole, serrate-margined and veined.

While the foliage is similar to that of many trees, the gnarled trunk, low branching, top-heaviness, are typical of the oak family, hence the name used above. However, the artist shows both opposite and alternate foliage-branching.

Centered beneath the tree stands a magnificent animal with long slender spreading antlers, long spindly legs and a well-rounded body showing hair-lining; the head, however, resembles the bovinæ rather than the cervidæ; the animal stands in low roughly stippled ground cover.

2-part mold, 8¼ in. high.

This pitcher is shown by Brothers in "Thumbnail Sketches,"\* who says it was made by the National Glass Company, of Greentown, Indiana, during the short existence of

\*J. Stanley Brothers, "Thumbnail Sketches," Kalamazoo, Mich., 1940.

this company, 1900-1903. It is not named. Whether or not other pieces in the pattern exist, the writer does not know.

Other "deer" patterns include "Deer and Dog" (Lee, Pl. 101, Enos, Chart 5, Kamm 1:52), an etched pattern with a prostrate dog as finial on covered pieces; and "Deer and Pine Tree" (Lee, Pl. 119), with elaborate medallions and small animals. The deer as a motif was used before 1864, according to Knittle.\*

This pitcher is used through the courtesy of the owner, Mrs. L. E. Ganzel, of Grand Rapids, Michigan.

### 183. BEADED ACANTHUS



The milk pitcher shown here has for its main motif a large leaf or cluster of small lanceolate opposite leaves all turned inward and up, a row of large beads between each two divisions; this motif appears four times around the body just below the rim and extends one-fourth the distance down the body, hence the name used above.

The compact cylindrical body below these figures is covered with a coarse diaper pattern, the sides of the diamonds short convexed bars flanked on each side by a row of tiny beads, and at each crossing of lines is a good-sized raised daisy with many regular petals. Centered in each diamond is a squared daisy in raised facets and the background of the whole body is stippled in tiny daisies, a most unusual feature which has been found on a few other known patterns.

Around the straight rim is a row of large beads; the handle, too carries rows of tiny beads down each side.

3-part mold, 6½ in. high.

This is a rather old piece, probably of the 1875-1885 period; its counterparts are not known to the writer although they no doubt exist. This pitcher is the property of Mrs. Beatrice Frye, of Midland, Michigan; Mrs. Frye has been trying an experiment with it, leaving it on the grass exposed to sunlight for several years and it has taken on a deep amethystine tint, being clear and colorless before.

### 184. SOUTHERN IVY

This is the water pitcher of a well-known pattern often confused with the many other "Ivy" patterns. The ribbing is similar to that of "Bellflower," "Ribbed Ivy," and other early patterns, but this pattern is not contemporary with these but of much later date, probably around 1885.

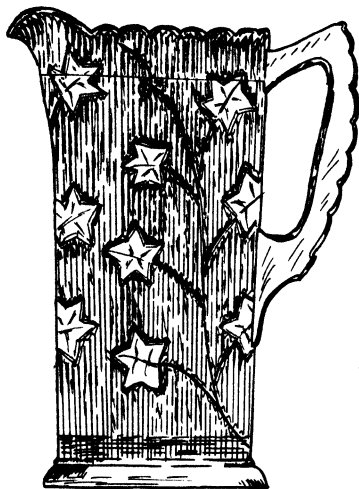
This pitcher is a large, massive one, thicker than usual, and with a hollow resonance: it is cylindrical, slightly wider at the rim than elsewhere, and rests on a low protective base; on the base of the body is a large nine-pointed star with shallow points and large, ribbed center. The rim is evenly and coarsely scalloped and the low lip is pointed at the tip. The handle is pressed and four-panelled, smooth on the sides but evenly scalloped down the back to correspond with the rim. There is a nub at the top for thumb-grasp.

Design consists of a single motif, a sinuous spray of ivy reaching from bottom to top, two motifs near the back and one under the lip. Each has six leaves on long petioles from the main stem, each leaf with five broad sharp divisions with flat surface save for

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\*Rhea Mansfield Knittle, "Early American Glass," New York, 1927.

light veining. The tip of the main stem is a twisted tendril, indicating a vine rather than a shrub.



The background of the whole piece is deeply and coarsely ribbed, the high points flush with the surface of the foliage.

3-part mold,  $8\frac{1}{4}$  in. high.

This pattern comes in the four-piece creamer set, water pitcher, tumbler, milk pitcher, berry bowl, sauce dish, and possibly other pieces, although the pattern comes in far fewer pieces than most patterns.

Mrs. Lee shows three pieces on Pl. 166.

Chipman says "Ribbed Ivy" was a Sandwich pattern of the 1850-1860 decade but there are no shards of it at the Massachusetts Institute of Technology, although many ribbed patterns are represented there. The vine on this pattern runs crosswise and the foliage is tri-partate with a long point at the tip (Lee, Pls. 33, 39; Enos, Ch. 4).

"Spiralled Ivy" (Lee, Pl. 147) shows a stippled rather than ribbed background and the continuous spiralled vine alternates around the body with a cluster of narrow ribs. "Stippled Ivy" (Lee, Pls. 119, 146) has a wide band of pattern across the body and shows a

continuous clear vine with foliage only on a stippled background. "Budded Ivy" (Lee, Pl. 119) is almost identical with the last, but tiny clusters of three fruits are scattered along the vine; both patterns have clear scalloped rims. "Ivy in Snow" is similar to the last two but the ivy vine is broken up into short independent segments placed in upright position, and each section shows "buds" along with the foliage. (Lee, Pl. 119, this book, p. 97).



## **PATTERNS**

### **GROUP IX**

- |                     |                       |
|---------------------|-----------------------|
| 185. YALE           | 193. BLOCK BAND       |
| 186. ANDES          | 194. I H C            |
| 187. TAPPAN         | 195. ALL-OVER DIAMOND |
| 188. MUSIDORA       | 196. WINONA           |
| 189. MELROSE        | 197. PURITAN          |
| 190. FULTON         | 198. STARTEC          |
| 191. SWAG BLOCK     | 199. ENGLISH COLONIAL |
| 192. ZIPPERED BLOCK | 200. BONTEC           |

## GROUP IX

Patterns shown on plates from old trade-catalogs.

### 185. YALE



"Yale" is a product of the McKee Glass Company, of Jeannette, Pa., appearing in their trade-catalog for 1894. It was made in at least eighteen pieces, including the four-piece creamer set, several high open and several high covered compotes, many bowls or nappies, half-gallon pitcher, goblet, tumbler, etc. A page from this catalog is shown on plate above. It is to be noted that bases of the compotes differ, that of the covered being columnar with vertical ribs, the margin of the bowl smooth, while the base of the open dish is very different, with no relation to the rest of the pattern, being identical with that on the compotes of Pattern "IHC" (p. 133), scallop-edged, the broad-domed base covered with ribbed fans and raised diamonds.

The motif of the pattern consists of horizontal rows of large convex lenses which cover the body from top to bottom, graduated in size, each lens having at the left of the base a fluted fan which spreads over the surface so as to cover nearly half of it.

Creamer 6 in. high.

The pattern is not infrequently seen in shops today and Millard "Goblets 1" shows a goblet on Pl. 68, calling it, not inappropriately, "Crow-foot".

## 186. ANDES



This pattern is the product of the McKee Glass Company, appearing in their dated trade-catalog for 1894. It comes in many pieces, including the four-piece creamer set, at least three larger pitchers, goblet, wine, champagne, wine-tray, water-tray, ice-cream dish, large bread or pie plate, sauce dish, many low flat bowls, nappies, etc.

The pattern consists of large, rather coarse, stemmed flowers and foliage generally erect, stems at the base, flowers near the rim, perhaps in imitation of wool crewel work in many types of stitches; even the thick stems seem to be stitched. Both flower and leaf are stiff and conventionalized and tendrils are arrow-tipped. Creamer  $5\frac{1}{2}$  in. high.

Mrs. Lee shows four pieces of the pattern on Plate 116 and a plate on Pl. 44, calling it "Beaded Tulip"; however, the plate above will show that there is no beading, the flower edge a raised rib with uniform tiny notches.

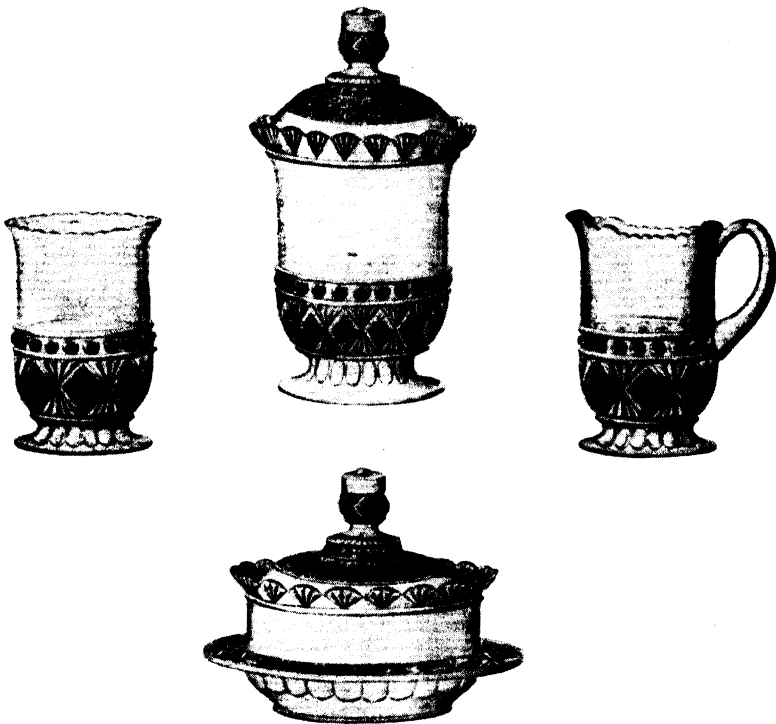
## 187. TAPPAN

On the plate above is shown a four-piece child's set or toy set labelled "Tappan" (lower left), from a McKee catalog for 1894. The pattern consists of uniform raised square blocks and octagonal buttons, the row of buttons top and bottom, inclosing two rows of blocks, each alternate block plain or covered with uniform fine diamond point. Creamer 3 in. high.

## 188. MUSIDORA

On the upper right of the same plate is a large bowl labelled "Musidora", which is self-explanatory; other pieces were not seen in the old catalog.

## 189. MELROSE



"Melrose" is a pattern of the Greensburg Glass Company, of Greensburg, Pa., found in an undated trade-catalog of the 1890 period. Thirty-seven pieces are shown, coming either etched or plain, including the creamer set, half-gallon and quart pitchers, tankard creamer, water- and milk-pitchers, four high covered and six high open compotes, cake plate on stand, pickle dish, berry bowl, sauce dish, mug, goblet, tumbler, etc.

The pattern carries several unrelated motifs, a scalloped shell rim on some pieces, cylindrical erect knob with a band of the main motif, a row of raised "thumbprints" around the waist, and a main motif consisting of a wide horizontal band placed just above the waist in erect pieces, in two sections, a row of high convex "lenses", each with a deep-sunk star inside row flanked on each side by a thick raised horizontal band; beneath this is a much wider horizontal row of large raised diamonds, sides touching, each diamond filled with fine cut stars and the interstices between the large diamonds, top and bottom, filled with ribbed fans.

Creamer,  $5\frac{1}{4}$  in. high.

## 190. FULTON



This pattern is the product of the Greensburg Glass Company, appearing in an undated trade-catalog of the 1885-1890 period. It is a well-knit pattern of considerable merit, and is still sometimes seen in shops.

The pattern came in the four-piece creamer set shown on plate above, the sugar and spooner closely resembling tumblers, in high covered and open compotes, salad plate, nappies, goblet, wine, celery vase, finger bowl, shaker salt, etc., to the number of around thirty pieces.

The single motif consists of a deep marginal band at both ends of the body symbolizing ruffling, the margin even-scalloped, with a rounded rib leading away to a long point at the other side of the band, space between the points filled with smaller ribs.

The handle carries long raised ribs and the knob on covered pieces has a horizontal band similar to the main motif. Pieces may come plain or engraved with ferny sprays. The engraving is typical of this firm and of no other, the rather heavy tapering fern leaf found on other authentic Greensburg patterns, such as "Etched Fern and Waffle" (Kamm 1:20), "Winona" (this book, p. 135).

Creamer 5 in. high.

## 191. SWAG BLOCK

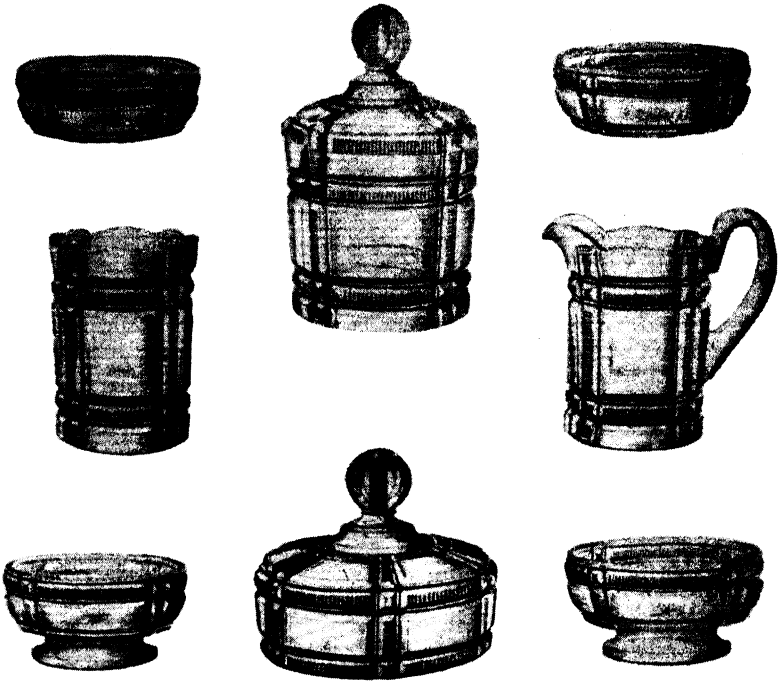


Pieces in this pattern are sometimes seen in shops; it was made by the Duncan and Miller Glass Company, of Washington, Pa., appearing in a trade catalog for about 1890 as "No. 326"; thirty-four pieces are illustrated, including compotes, nappies, bowls, besides those shown on the accompanying plate.

The skirted base and swag motif lend a rather clumsy appearance to some pieces, while others are pleasing. The body is clear save for a main motif consisting of a single row of large square raised blocks draped to form three arches, points up (points down on the butter top). There is no doubt the pattern came also with the plain portion engraved and possibly ruby-stained as well.

Creamer, 6 in. high.

## 192. ZIPPERED BLOCK

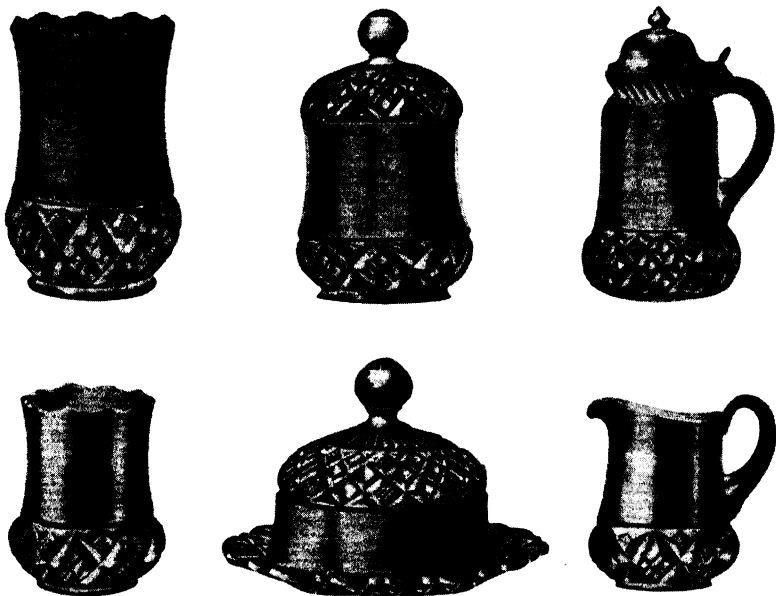


This pattern appears in the same catalog as the last, and is numbered ninety; neither had other designation. "No. 90" came in at least forty pieces, all illustrated, including the usual compotes, nappies, etc., and also five lamps.

The cylindrical creamer rests flat on its base, without the star shown on the base of the nappies. A horizontal band around the body near the base is repeated near the rim, each band with high flat top which is vertically fine-ribbed. Four vertical columns from rim to base repeat the high ribbed band-patterns, a truncated pyramid at each crossing of vertical and horizontal patterns.

Creamer  $5\frac{1}{2}$  in. high. The plain portions of the body may carry etching or ruby color but this is not mentioned in the catalog.

### 193. BLOCK BAND



This is a slightly earlier pattern than the two just described, the name of the firm George Duncan Sons and Company, of Washington, Pa., before the reorganization and addition of Mr. E. C. Miller to the company. The undated catalog in which the pattern appears probably antedates 1885. The pattern is their "No. 27".

There were at least fifty-two pieces, including tankard cream and water pitchers as well as the standard forms, goblet, tumbler, etc.

On hollow pieces the pattern is confined to a wide band around the bulging base. The creamer is "jug-shaped", widest an inch or so above the base, tapering thence to the rim, which is not scalloped; the handle is applied. Decoration consists of a wide basal band in high relief, made up of small geometric faceted figures in diamonds and square blocks.

The plain upper surfaces lend themselves readily to ruby stain or etching.





The plate accompanying this description is from a catalog of the McKee Glass Company, of Jeannette, Pa., dated 1894. The pattern proved to be a popular one and was made in over sixty pieces; it came in clear glass, in clear with the diamonds stained yellow, blue and rose, a single color per piece. Unusual pieces are included, ice-cream tray, berry bowl and sauce with flanged handles, similar to that on the low covered sugar shown on the plate, goblet, tall celery, tumbler, etc.

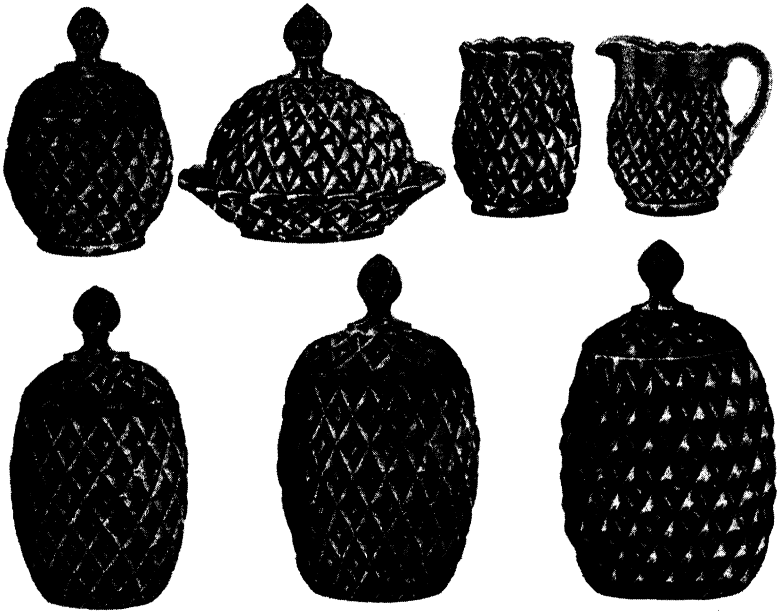
The pattern is also illustrated in a catalog of the Crystal Glass Company, of Wheeling, W. Va., undated but prior to 1892.

This pattern is still plentiful around the country and is often seen in rather mediocre glass, discolored, with sharp margins.

It is very similar to "Fine Cut and Block" (Lee, Pl. 161, Kamm. 1:43), the flat-topped blocks in the latter, however, not covered with diamond point; blocks in both patterns are stained with color.

It is to be noted that bases of the high compotes are identical with those of "Yale" (p. 126), a product of the same company.

## 195. ALL-OVER DIAMOND



This pattern, which is still frequently seen, is the product of the United States Glass Company, "Factory D", which was formerly the plant of George A. Duncan and Sons, of Pittsburgh; the pattern may also have been made by the latter before the combine in 1891. Its number, 15011, indicates that it was one of the earliest patterns made after the great company had been assembled.

The pattern is illustrated in sixty-five pieces, which included many absent from earlier patterns, biscuit jars in several sizes, lamps, glass candelabras many feet high, many long, flat fancy pickle dishes, fancy nappies, claret jug, six large jug-shaped pitchers, four cruets, molasses can, a condensed milk jar, egg cup, bitters bottle, wine, decanter, tray, etc.

## 196. WINONA



This pattern has both a name and a number, "Winona", "No. 200 Pattern", and was made by the Greensburg Glass Company, of Greensburg, Pa., and appears in a trade-catalog of the 1890 period. Thirty-five pieces are illustrated without engraving and forty-five engraved, the engraving the typical rather heavy drooping ferny sprays of this company (see "Fulton", p. 129) and "Etched Fern and Waffle" (Kamm 1:20).

Pieces include a tankard cream, milk pitcher and water pitcher, goblet, celery vase, many nappies, pickle jar, pickle dish, cordial, claret, champagne, finger bowl, squat salt, seven high covered and five high open compotes, four squat covered compotes, three open ones on low stems, two cake plates, custard cup, egg cup, a ten-inch plate, and the four-piece creamer set.

The pattern is characterized by the row of erect ribbing around the base with two wide horizontal cord bands just above; bodies of many pieces bulge below the middle.

## 197. PURITAN

The ornate floral pattern shown here is taken from a trade-catalog of the McKee Glass Company, of Jeannette, Pa., undated but of the 1900 era. It comes in thick, massive ware, crystal-clear and resonant. Deep-cut patterns similar to this were often sold to other firms who decorated the grooves in colors and gilt.

The pattern, like most of the very late ones, comes in many pieces, including many deep and shallow bowls, many nappies, six plates, many trays, mayonnaise bowl and tray, berry cream set, shaker salt and pepper, cruets, syrup can, footed bon bon, sundae, parfait, many vases, tumblers, several goblets, wine, cordial, candlestick, decanters, cracker jar, punch bowl, and three pieces on tripod bases—mustard and covered and open salad bowls.

The body is panelled, the rim is unevenly scalloped, sometimes in points, the handle decorated down each side with a deep-cut leafy spray, and the main motif consists of a large single shaggy petalled flowers with from nine to twelve similar petals, with a raised central disc, which might be called a cosmos. This flower is always used in pairs well spaced around the upper body on high pieces, around the margin on bowls, plates and nappies. Spreading out in both directions from between the flowers are deep-cut rays, those toward the margin short, those toward the base, or center, on plates, long, resembling acanthus foliage; delicate flowered sprays flank this heavier leafage.

All pieces bear faintly in the glass the trade-mark "Pres-Cut" inside a circle.

This pattern and many others similar to it are found in shops today.



## 198. STARTEC

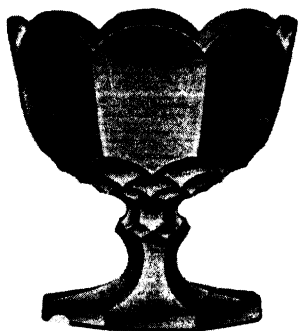
This is another McKee pattern, from the same catalog as the last pattern; it is less ornate and more pleasing today but in their day the imitation cut patterns were very popular. This pattern comes in the four-piece creamer set, 4 in. and 8 in. nappies, tumbler, water pitcher, molasses can and oil or vinegar cruet, although other pieces may have appeared in other catalogs.

The cylindrical body of erect pieces is plain save for a deep horizontal band of pattern around the base, made up of large sunk stars in irregular six-sided compartments, with a deep vertical slash between each two stars. Around the rim of the sugar bowl is a row of beading, repeated on the edge of the butter lid.

The unusual name above is one of a series, many of them appearing in the same catalog, each ending with *tec* and commencing with a successive first letter, e.g., Aztec, Bontec, Doltec, Fentec, Glentec, Martec, etc., not all the letters of the alphabet being used.



## 199. ENGLISH COLONIAL



This pattern appears in the same McKee Glass Company trade-catalog as the last several ones, of the 1900 period; however, most of these continued in production for many years, probably before this time and certainly for nearly a score of years after.

The catalog shows many "Colonial" variations of the same basic pattern, this one "No. 75". The creamer is unusual and rather clumsy, but the fine brilliant heavy resonant ware was highly regarded at the time it was produced. The pattern was made in forty-six pieces, including wine, cordial, cocktail, sherry, claret, goblet, iced tea, tumbler, whiskey tumbler, toothpick, molasses can, salt shaker, cruets, bowls, nappies, high open compotes, covered crushed fruit bowl, berry cream and sugar (low), sundaes, plates, four large low jug-shaped pitchers, a punch bowl, etc.

The stemmed creamer is cylindrical, tapering sharply in from "shoulder" to stem and out again to form the thick flat panelled base. This tapered portion carries three horizontal interlocked rows of honeycombing, each honeycomb arched across its top and pointed below; there is a row of flat diamonds across the stem.

The body is flat panelled, each broad panel arched across the top half an inch below the curved rim; the handle is pressed.

## 200. BONTEC



This pattern appears in the same McKee catalog as the last several; it is highly ornate, a good imitation of cut glass, but, like other McKee pressed ware, is stamped in each piece "Pres-Cut" inside a circle.

The quart pitcher is shown here because the pattern is less cramped than on the squat creamer; the main motif consists of a large shield with bevelled margin, filled with high glistening little nubs in rows; centered in this shield is a large circle in delicate spider-web-like stars and fans.

The shield appears thrice on the pitcher, and between each two shields are four vertically arranged faceted sunbursts; the creamer has only two, the low nappies a single sunburst.

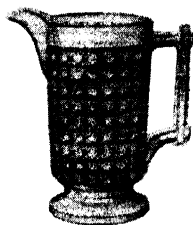
The pattern comes in relish trays, tumbler, several pitchers, the four-piece creamer set, 10 in. plate, many bowls and nappies, compote, cake plate on stand, fancy-shaped bon bon dishes, etc.



½ GAL. WINDSOR



QT. QUEEN



½ GAL. HOBNAIL  
(Cane)



½ GAL. QUEEN



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